The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 19, 1919 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

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Closing—"EV'RYBODY SHIMMIES NOW"

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AGENT-OWNERS MUST APPEAR AS SUCH

KEITH OFFICE ISSUES ORDER

Vaudeville artists representatives' holding booking franchises with the Keith Exchange who produce, as well as book, acts, must state the fact that they are producers, hereafter, when arranging time for such acts as they may own or have an interest in, according to a notice which went up on the sixth floor bulletin board last Wednesday.

An agent, for instance, who has "bought in" on an act, whether the turn is a two, three or four act, or a "production" in the generally accepted sense of the word, must make plain his financial connection therewith.

The notice is looked upon by many as an effort on the part of the booking offices to straighten up two or three agents whose alleged connections with several so-called "productions" have given rise to considerable gossip recently.

The order is also credited with having been issued for the purpose of preventing "under-cover" agents who own part or all of a vaudeville production, but who do not appear openly in the light of owners or producers, from raising the ante on salaries when booking what is apparently someone else's act, but which in fact is their own.

The order, which is dated March 11, and signed B. F. Keith Exchange, reads as follows:

"Any representative of a vaudeville act, who is also the producer or owner of the same act, must see that the contract slip reads:" (Then follows a blank space for the name of the owner opposite which appears another blank space for the name of the act or production) "and the contract must be signed in the name of the producer or owner. If the representative is acting for a producer then the producer's name must be given as presenting" (blank space follows).

DRESSLER RAPS ED WYNN

Marie Dressler gave Ed Wynn a "bawling out" when he failed to put in an appearance for the entertainment she gave last Sunday at the Hippodrome. Wynn was supposed to be the Master of Cermonies and, when he did not show up she railed against all artists who disappoint audiences at benefits and waxed more indignant when she spoke of Wynn, saying that, after he was given weeks of free advertising as the main attraction of the bill he had "ducked his engagement and walked out on the show."

HAD GUNS AT GERMAN OPERA

William G. McRae, a discharged sailor at the Sunshine Rest, was reported last week to have stated that two machine guns were mounted on roofs adjoining the Lexington Theatre a week ago Monday when the German opera was to open. He claimed that he stopped a gang of soldiers and sailors "armed with whiskey and hand grenades" from appearing in front of the theatre.

"NAUGHTY, NAUGHTY" TURNS BAD

The closing of "Naughty, Naughty," a musical road show, at Oakland, Md., last week, resulted in the resignation of M. T. Middleton, the show's producer, as general manager for Gus Hill.

Middleton has been associated with Hill for the last five years, and, during all that time, according to Hill, has yearned to be the owner of a musical production. So, several months ago, he took one of Hill's old manuscripts, "My Aunt from Utah," got some scenery and properties belonging to Hill and organized a company to play it. "Naughty, Naughty" was the finished product and it started on its way three weeks ago.

Last Saturday, F. J. Lee, manager of the "Naughty, Naughty" show, telegraphed Middleton that $500 was necessary to bring the company of twenty-two people from Oakland to New York, and, unless Middleton arranged for immediate transportation, the company would find themselves stranded in the town, where they played to some slight figure above nothing. Middleton placed the telegram in a conspicuous place on Hill's desk and, after inditing the following note to Hill, departed, to be gone, like Poe's well known Raven, "forever more." This is the note:

"This is my finish. I haven't a nickel—I've had all the bad luck in the world. I'm going to get a job driving a truck." (Signed) "MID."

After reading Middleton's valedictory, Hill arranged for the company's transportation back to New York. Charles Wilson, who has worked as a road manager for Hill during the last three years, has been appointed to the position from which Middleton resigned.

COMPLAINS OF MANAGER

Coutts and Tennis last week filed a complaint with the Producing Managers Association against W. D. Clark, manager of the Grand Theatre, Marion, Ohio.

According to the complaint, Clark has been signing booking contracts for his theatre far ahead and then, a short time before the attraction was due to arrive, notifying the manager that no contract existed because he had never signed any. As a result "The Kiss Burglar," booked to show in Marion March 22, will have to lay off that day, they state.

Coutts and Tennis also cited another instance of Clark's alleged repudiation of a booking contract. This was in the case of "The Boomerang," David Belasco's production, which was booked for Marion March 9 and had to lay off, they say, because Clarke refused to play the show, claiming he had not signed the booking contract.

ACTOR HOSPITAL HOLDS ELECTION

CHICAGO, March 17.—The election of officers of the American Theatrical Hospital Association held today resulted as follows: Judge Joseph Sabbath, president; Judge Charles N. Goodnow, honorary president; Thomas J. Johnson, vice-president, and Aaron J. Jones, treasurer. A board of fourteen directors will be chosen at an early meeting and a benefit performance will be given for the hospital on May 25 at the Auditorium.

MONDAY WAS DOUBLE HOLIDAY

Last Monday was a double holiday, both the Irish and Jews celebrating. For the Irish it was St. Patrick's Day, and for the latter, it was Purim, a holiday of feasting and jollity.

NEW N. V. A. CLUB MARVEL OF SPLENDOR

READY TO OPEN SOON

The National Vaudeville Artists' new clubhouse in Forty-sixth street, near Broadway, is reaching the stage where it can be made ready for occupancy within a day or two. The formal opening date has been tentatively set for Tuesday evening, March 25, but it is probable that the doors will not be thrown open for one or more weeks yet.

The new home of the N. V. A. will make the entire theatrical world sit up and take notice, when it is finally opened for public inspection. The entrance, over which is suspended a bronze canopy, leads to the main floor by way of a flight of white marble stairs. The basement, which contains one large room, about 80 by 125 feet, may also be reached directly from the street. The basement floor is fitted up with Circassian walnut, the general color scheme being white and gold. All of the supporting pillars are of Italian marble.

On this floor will be located the billiard room, restaurant, grill and bar. The floor is of inlaid rubber, consisting of blue and white blocks, and must have cost a small fortune alone. An old-fashioned fireplace, built of granite and marble blocks, gives the grill room an unusually homelike and comfortable air. The kitchen is located in the rear and is equipped with the very latest type of cooking devices.

A broad stairway of white marble leads from the basement up to the main floor. In the front part of the main floor is a white and gold foyer, with blue panelled walls and softly blended draperies. The carpets and rugs are all of the heaviest velvet, covering a floor of inlaid Italian marble. The color scheme of white, blue and gold, is maintained in the floor coverings.

The pillars on this floor are also of Italian marble. Ten or twelve cut glass chandeliers, equipped with many incandescent lamps, furnish the light on the main floor.

The office desk is a work of art, being of a peculiarly odd period design. There are eight telephone booths in the foyer, even these very necessary adjuncts being stained and constructed so as to blend with the general atmosphere. The foyer is equipped with numerous lounging chairs and sofas, done in expensive tapestries.

To the left of the foyer is a ladies' rest room. This is fitted up in white and gold, the walls being covered with heavy brocaded velvet of a deep yellowish tinge.

The foyer and ladies' room occupy about half of the space on the main floor. The other half contains a ball room that compares more than favorably with the celebrated Astor Gold Room and other equally famous reception halls. It is about 75 feet wide and 65 deep. The ceiling rises to a height of some 35 feet from the floor, giving the room a noticeable air of spaciousness. A mezzanine balcony encircles the foyer, extending into the ball room, where it becomes a gallery which can be

(*Continued on page* 30.)

THEATRICAL PEOPLE ROBBED

With the arrest last week of John Lang and John Clawson, said to be enemy aliens, both of whom are charged with robbery, the police say they have caught the thieves who, they think, may have robbed a number of performers recently in theatrical rooming houses.

Clawson was formerly a janitor of the Edmonds Apartments, 780-6 Eighth avenue, where a number of actor folk live, and where a series of robberies have recently occurred. Lang lived with Clawson in a furnished room at 372 West Fifty-fifth street, where they were both arrested last week by Detectives Flaherty, Ferguson and Long of the West Forty-seventh Street Station, and where the police say they found a considerable amount of property recently stolen from performers.

The police say the men arrested have confessed to ten robberies in the Edmonds Apartments alone. But at least ten other robberies have been perpetrated during the last three weeks in theatrical rooming houses above Forty-second street, between Seventh and Ninth avenues. More than $5,000 worth of loot was stolen, the police recovering more than $1,000 worth stolen from William Diaz of 245 West Forty-third street, who was robbed six weeks ago.

WAYBURN GOES TO PARIS

LONDON, March 17.—Ned Wayburn left here today for Paris, after staging the Hippodrome Revue for Albert De Courville. Wayburn will remain in Paris until April 1, gathering material for Ziegfeld's "Follies of 1919," which he will begin to stage almost immediately after his arrival in New York before the 15th of April.

In addition to the material for the new "Follies," Wayburn may bring back with him several performers from Paris to be placed under contract by Florenz Ziegfeld in America.

WANT STONE FOR AUSTRALIA

Edward Tate, representing J. and N. Tate, the Australian managers, is in New York and is negotiating with Fred Stone with a view to taking him to the Antipodes to appear in "Chin Chin" and "Jack o'Lantern." If Tate is successful in his negotiations he plans that as many as possible of the players who appeared with Stone in these productions shall accompany him on the tour.

STAGE HANDS MEET APRIL 13

BOSTON, March 14.—William A. Dillon, the New England secretary of the I. A. T. S. E. has sent out notice of the next convention of the New England locals, which will convene at Lynn, Mass., on April 13.

MADE $100,000 THIS SEASON

"Chu Chin Chow," the big spectacular attraction of Elliott, Comstock and Gest, which is now playing an extended engagement in Chicago to packed houses, is reported to have made close to $100,000 for that firm this season.

"THE VERY IDEA" CLOSES

The Buckley and Sullivan road company playing "The Very Idea," closed a week ago last Saturday at Janesville, Wis., after being out since early last season.

STAGE HANDS AFTER 'TURKEY' ROAD SHOWS

WANT THE CREWS UNIONIZED

In instructions issued last week to its locals through the official trade journal, the International Alliance of Theatrical Stage Employees has started a crusade against "Turkey" shows operating throughout the country without union contracts for crews.

According to the union, the shows went on the road without having signed contracts with the union, and are trying to run their companies with crews engaged in the various towns in which they play. This is contrary to the laws of the union, which require a show to carry a man for each department back-stage before additional stage hands may be engaged in any town.

The managers and owners of "Turkey" shows do not carry the necessary stage hands for the reason that it saves them traveling expenses. As a result, whenever the union, in New York, receives word in advance of this state of affairs, it has telegraphed the local in the town where the show is scheduled to play not to furnish the men necessary to put on the show. This has led to strikes and, in some cases, the show has had to move on without being presented in the place it was scheduled to show.

Among the shows which the union has called to the attention of its locals are the following: "The Berry Models," which, to quote the union notice, "travels without crew and owes money to Clinton, Ia., Local No. 332." This show was not presented in Clinton because of a strike.

"Blackstone, the Magician," is another and the union says that he carries women members of Meadville Local No. 398 who are not eligible for road positions. Refuses to carry proper crew."

Others are described by the union as follows:

"'Broadway Rastus,' men placed locally with this attraction by New Castle and other locals."

"'Freckles.' At Fort Worth the manager of this attraction refused to sign contracts and the local refused to work the show. As a result the show was not presented."

"'Hoyt's Musical Revue.' The manager of this attraction is an expelled member of our Alliance. This penalty was placed against him for refusing to answer the road call. Other charges had previously been preferred against him. He has since connived at breach of our laws by our members, having encouraged a member not eligible for a road position to travel under false credentials. This attraction has been a source of considerable trouble."

E. F. Fay, secretary of the I. A. T. S. E., with headquarters in this city at 107 West Forty-sixth street, explained last week that the only way these "Turkey" shows can avoid encountering trouble with local unions is to present their shows in towns where no local exists.

JOINS "INVISIBLE FOE"

Karl Anthony has joined the cast of "The Invisible Foe," the mystery play now in its third month at the Harris Theatre. The piece is under the guidance of Thomas Dixon, who is now devoting his efforts to a new play, which will have its premier late this season.

GEORGE HENSHALL BACK

George Henshall has returned to New York after launching "Scandal" in Chicago, for Walter Hast. He is now handling the publicity for Thomas Dixon's production of "The Invisible Foe," at the Harris Theatre.

DIVORCES ACTOR HUSBAND

"Flo" Kerns, a singer and dancer, was granted a divorce last week in the Special Sessions Court from H. Phillips, an actor.

BUY "BIRD OF PARADISE"

Oliver Morosco and Richard Walton Tully last week became the sole owners of the "Bird of Paradise," having bought out the forty per cent interest held by two others in the Espladian Producing Company, the corporation organized in 1911 to produce the play. This was learned when an application was filed with the Secretary of State in Albany, last week, by the stockholders, to dissolve the corporation, the assets to revert to Morosco and Tully.

The Espladian Producing Company, of which Tully was president and Morosco manager and treasurer, was capitalized at $15,000. The play, written by Tully, was first produced here in 1911 at the Maxine Elliot Theatre, Laurette Taylor, who has since risen to stardom, originating the principal feminine role. It ran several months without achieving any considerable financial success.

However, on the road the play proved to be a financial bonanza, as a result of which several companies were organized which have been playing steadily throughout the United States and Canada since 1911.

The profits realized by the corporation from the play have averaged $75,000 a year since 1911, or a total of $600,000. The reason Morosco and Tully are seeking to dissolve the Espladian corporation is because, now that they own its principal asset, the play, it will be cheaper to conduct it under a partnership arrangement than to pay all sorts of state and government taxes on the corporate ownership.

HARRIS ESTATE LOSES CASE

A judgment for $5,560 was obtained last week in the Supreme Court against the estate of the late William Harris and Joseph P. Bickerton, Jr., in favor of John Steneck & Sons, dealers in musical instruments.

The suit was tried before Judge Platzek and a jury and grew out of a contract the defendants are alleged to have made with one Ernst Bocker for a musical instrument known as a Phonolist-Violina. The instrument, according to the alleged agreement, was to be installed in the Fulton Theatre, taking the place in that house of the regular musicians on account of differences that existed at that time between the managers and the musicians' union.

Bocker sold his contract for the musical instrument to Steneck & Sons, but the latter never installed the instrument in the theatre because, it was testified at the trial, the differences between the musicians and the managers was settled. However, through their attorneys, Elfers and Aberly, Steneck & Sons brought suit to recover $4,000 from the defendant, that being the amount of the purchase price in the alleged contract. Judge Platzek directed the jury to bring in a verdict for the plaintiff and the costs and interest brought the amount of the judgment up to $5,560.

STRAND, HOBOKEN, SOLD

The Strand Theatre, in Hoboken, was last week sold by the Guardian Life Insurance Company, its owner, to a man by the name of Goldman, owner of motion picture houses in New York and Brooklyn, who will run the house as a motion picture theatre.

Until a few months ago the Strand was run by the Shoenback Amusement Company, a New York corporation.

MARY COMPTON ROBBED

SAN FRANCISCO, March 12.—Mary Compton, an actress, and a friend, Ruth H. Brown, were robbed of jewelry in the Hotel St. Francis here by a man who was caught later with the loot on him. Among the articles were a diamond ring, two brooches and two pins. Miss Compton and her friend identified their property and it was restored to them.

LENORE ULRIC HAS NEW PLAY

David Belasco has a new play for Lenore Ulric, now on the road in "Tiger Rose." The drama, which has not as yet been named, will be presented in New York next season. Miss Ulric is to have the role of a Chinese girl in the play.

NEW STATELAKE OPENS IN CHICAGO

WILL PLAY FOUR SHOWS

CHICAGO, Ill., March 17.—The new Statelake Theatre opened today with a bill composed of Trixie Friganza, Rupp and Linden, Van and Bell, Lou Holtz, Haig and Lockett, Lillian Fitzgerald, "For Pity's Sake," William and Wolfus and Borden and Silvermoon.

The house is one of the handsomest in the country and has a seating capacity of 3,000. The top price to be charged will be 35 cents. The prices at matinees will range from 14 to 25 cents; at night 15, 25 and 35 cents. There will be four shows a day, but the program will be so arranged that the acts will be only required to appear three times daily.

Two orchestras will be employed in the house under the management of James G. Hensbell. They will work in shifts of six hours each. A $50,000 pipe organ is one of the main features of the house, which will run continuously from 11 to 11, and represents the last word in theatre construction. It contains but two floors, is of modern French renaissance and the interior is in old ivory, with taupe blue, gold and red, in prominent relief.

The proscenium opening is the largest in Chicago, being fifty-six feet wide and twenty-eight feet high. The stage is 119 feet wide and thirty-five feet deep. The main curtain is of rich red silk velour with turquoise blue and gold applique. All the draperies used in the theatre are of the same material and design.

Everything about the Statelake Theatre is spacious. There are big roomy smoking rooms for the men and light, spacious parlors for the ladies.

The ventilating and lighting systems are of the most advanced type. Indirect and direct lighting systems have been employed. The fixtures are of bronze, handsomely decorated.

Martin Beck, the managing director of the Orpheum Circuit, is president; Mort H. Singer, general manager, and C. L. Kohl, vice-president. Sam Meyers has been appointed resident manager, and Clyde Marsh will act as assistant. John Peterson has been given the position of superintendent, and John Brown will take full charge of the stage. James G. Henshell conducts the orchestras.

BIMBERG WANTS THE STANDARD

Bernard Bimberg, son of the late "Bim, the Button Man," has brought suit in the Supreme Court against John Cort and Walter Rosenberg (The Corner Amusement Company), lessees of the Standard Theatre, where Bimberg, as president of the Emar Amusement Company, has been running the Sunday shows under a sublease from the Cort and Rosenberg company.

Bimberg is seeking an injunction to restrain the defendants from ousting him from his Sunday tenancy, for Cort has served notice that he wants to run the Standard all week.

According to an affidavit in the suit, filed by Nathan Burkan, Bimberg's attorney, Bimberg leased the theatre from Cort's company for thirty Sundays, beginning October 7, 1917, at a rental of $150 a week. The lease contained renewal clauses for the seasons of 1918-19 and 1919-20, at the same rental, Bimberg claims.

Recently, Walter Rosenberg acquired from Joe Le Blang, the cut-rate theatre ticket broker, the stock held by the latter in The Corner Amusement Company, which holds a lease on the Standard from the Goelet Estate. It is said that Rosenberg has prevailed upon Cort to convert the Standard into a first-class motion picture house, which interferes with Bimberg's Sunday tenancy. Bimberg claims he is entitled to remain at the house until the last Sunday in April, at least.

HARRIS PAYS HIGH ROYALTY

Wm. Harris has agreed to pay Samuel Shipman for his play "Lambs are Lions," a flat royalty of 10 per cent on the gross receipts, plus 3 per cent of the profits, said to be the highest royalty a manager has ever agreed to pay an American playwright. The customary royalties received by playwrights are 5 per cent of the first $5,000; 7½ per cent of the next $2,000, and 10 per cent on all over these sums.

In the past, a few foreign authors have received big royalties, notably Franz Lehar, whom, it has been said, received 10 per cent flat of the gross receipts of "The Merry Widows." This was only for his share. The librettist was also paid a royalty variously stated as being from 2½ to 5 per cent. The Coburns are also paying 12½ per cent for the "Better Ole" rights.

SEATS ON SAME LEVEL

The Clinton Theatre, the lower East Side's newest vaudeville and motion picture house, which contains 1,400 seats, has had its orchestra altered so that people now sitting in the back rows can see the stage over the heads of those down front.

After the Clinton was opened about two months ago, it was discovered that there was very little pitch to the orchestra floor, the back rows of seats being almost on a level with those in front, like pews in a church or synagogue. The owners, Blinderman and Cohen, had to have the entire orchestra floor ripped up, the job being done nights after the final performance. The floor now conforms to those in most other built theatres.

GET CAR WITH 25 TICKETS

The United States Railroad Administration issued an order last week amending the rule covering the number of tickets that must be purchased to secure a private car, and fixing the minimum at twenty-five, instead of thirty, as has been effective since the 7th of January.

Prior to January 1, the twenty-five ticket rule had been in effect for many years, but on that date it was changed to forty tickets. On January 7, the rule was again changed to thirty tickets, where it has remained stationary until the new order calling for twenty-five tickets was issued, to become effective March 15.

MANAGER ROBBED IN BRONX

Richard Hirsch, manager of the Roma-Hirsch Company, presenting "In the Atelier," was a victim of a hold-up last week in a drug store in the Bronx.

Hirsch, who was returning home from the Steinway Theatre, Astoria, L. I., went to a drug store to use the telephone. While he was in the booth, six young men, who said they were returned soldiers out of jobs, entered, and with drawn revolvers, held up the proprietor of the store and two other men. Hirsch was then dragged out of the booth and robbed of a gold watch and $2.20 in cash. It is said that, from the till, they secured about $800. The robbers escaped in a taxicab and are still at large.

MINISTERS KILL THEATRE

BOSTON, March 15.—The protests of eight Protestant ministers and Mgr. Patterson for the Catholics of South Boston were the means of causing Mayor Peters to refuse the petition of the Broadway Theatre Company (J. Shapiro and M. Barkin) for authority to erect a $500,000 motion picture theatre at 464-472 Broadway. The petitioners declared they could not afford to build without Sunday license, and the ministers' opposition to the enterprise was because the permit to build was to carry with it a Sunday show license.

WANTS SUNDAY SHOWS

CLEVELAND, March 15.—The legitimate houses of this city are getting into line behind a request to be allowed to open on Sundays. The motion picture theatres have already introduced a bill into the legislature for Sunday openings.

The managers of the Opera House, Keith's Hippodrome, the Colonial, the Prospect, the Star and other theatres, which show legitimate, vaudeville and burlesque attractions, are behind the move.

ALTER BUSINESS METHODS TO LOWER TAX

DISSOLVE SMALL CORPORATIONS

That a general welding of small theatrical corporations into holding companies, or one huge corporation, in order to avoid the payment of a long list of income taxes, may soon become general among theatrical men whose interests are now scattered throughout many directorates, was evidenced this week when B. S. Moss made application to the Secretary of State to dissolve three. This is done so that the assets of the dissolved corporations may revert to one holding company, thus eliminating the expense of paying taxes on corporations that, in themselves, are not helping the theatrical properties to earn any additional profits, besides eliminating the bookkeeping that each corporation entails.

Oliver Morosco and Richard Walton Tully also took the same step last week when they made application to dissolve the corporation which produced "The Bird of Paradise" for them.

The corporations Moss is seeking to dissolve are: The Lafayette Leasing Company, the Jefferson Leasing Company and the Eighty-sixth Street Amusement Company. These are subsidiaries of several of his vaudeville and motion picture houses throughout the city.

The method of surrounding a theatrical property with a number of entwining corporations, now apparently growing obsolete, was said to have originated with the late Judge Dittenhoeffer who, during his lifetime, was the attorney for Klaw and Erlanger and many other theatrical men.

It was done so that the theatrical properties as such might be dissociated from the speculative element that attaches to theatrical entertainment as a business.

Moss owns five theatres in Greater New York. These are the Prospect, the Hamilton, the Regent, the Jefferson and the Flatbush, Brooklyn. Besides these he controls under a leasing arrangement several theatres in Philadelphia. Each of these houses at this time requires four or five different sets of books in which the accounts of the various corporations connected with them are kept. Probably not more than one set of books will be required for each house if the dissolutions now applied for go through, and there is no reason why they shouldn't, because, unless there is opposition from stockholders, which would bring the matter before the courts, applications for dissolution are more or less perfunctory matters.

JURNEY OPENS UP OFFICES

Oscar Jurney has opened offices in the Longacre Building, and will shortly launch his plan to amalgamate several of the larger amusement parks. H. Clark Mooney, his general manager, was stricken with influenza last week, and the plans of the new organization will necessarily halt until he recovers. Jurney intends to manufacture amusement devices on a large scale, and also expects to have a park circuit in operation, before the beginning of the season.

DIVORCES JIM KEARNEY

CHICAGO, March 17.—Geraldine Emma Kearney, known under the stage name of Geraldine Cook, was granted a divorce, here, last week, by Judge Hopkins, of the Superior Court, from James Stevens Kearney, the Irish comedian, who was lately with the "Sightseers." Miss Cook is in vaudeville. She was represented by Leon A. Berezniak.

LAMBERT BACKER BACKS OUT

Richard Lambert was reported to be looking for a new backer for the musicalized Hoyt play which he is to open in Baltimore on April 7, early this week, it being stated that Charles Bach, who had agreed to finance it, had changed his mind.

"THE FRIAR" SUSPENDS

The refusal of the Board of Governors of the Friars' Club to grant Bert Levy's request that they increase the dues of the members one dollar per year and automatically make each clubman a subscriber to *The Friar*, has resulted in the suspension of the publication.

Under the name of *The Friar*, Levy, the vaudeville cartoonist, undertook to revive *The Friars' Epistle*, for years the official organ of the club before war-time prices forced its suspension.

Levy, in common with scores of people whose journalistic experience had been confined to the writing of a few newspaper paragraphs, had peculiar ideas regarding the editing and publishing of a magazine.

Much care and thought was given to the exterior appearance of the magazine. An artist of reputation drew the frontispage design, which was printed in three colors. The paper was of excellent quality and the printing fine.

The inside, or reading matter, of the publication, however, evidently did not greatly concern the cartoonist-editor, who filled its pages with some of Ren Wolf's dinner speeches delivered at affairs given in the clubhouse months previous. He printed the photographs of some of the club's prominent members, said a few kind words about his friends, ignored those who were not and let it go at that.

After the publication of the first issue, which contained a modest announcement that the subscription price was two dollars per year, without mentioning the minor detail as to whether the magazine was a monthly, semi-monthly or annual, Levy anxiously awaited the rush of members to subscribe.

For some reason, the anticipated rush never occurred, and Levy conceived the idea of hooking up a subscription plan in connection with the membership dues. Failing to inspire the Board of Governors with the feasibility of the plan, he decided to discontinue publication of the magazine and, as a result, has more time in which to think up new ideas for the entertainment of the early arrivals at the Hippodrome, where he is appearing.

PAID $100,000 FOR "BETTER 'OLE"

Anderson T. Herd, the shipping man who backed "The Better 'Ole" for the Coburns, received approximately $100,000 from the latter when he sold out his interest to them last week.

Herd, who is one of the heads of the National Shipping Company, at 25 Broad street, is interested in farming and livestock besides the varied business interests in which he takes a flyer occasionally. His business tendencies are essentially speculative, which is the reason why he was willing to dispose of his interest in "The Better 'Ole" show just as soon as he found a decent profit awaiting him.

The fact is, the Coburns could have produced "The Better 'Ole" without financial assistance from others, the play only costing about $10,000 to put on, but being good showmen and realizing the risk involved in any theatrical production, they let Herd and two others in, these others having also received a substantial return on their comparatively small investment. Herd's interest, however, amounted to about 40 per cent. And just how much his share cost may be gleaned from the report that a fourth interest was offered for sale at one time for $5,000.

There are now five different companies playing "The Better 'Ole" throughout the United States and Canada, including the company headed by Mr. and Mrs. Coburn at the Cort Theatre. Since the show opened at the Cort Nov. 18, 1918, it has established a record for weekly receipts at that house, playing to an average of $15,000 a week, or a total of $225,000 since it opened there, seventeen weeks ago.

"SPEC" BILL ADVANCES

PHILADELPHIA, March 13.—The bill regulating the sale of theatre tickets in Pennsylvania has passed a reading in the Legislature. Should it become a law, theatregoers in this State will be freed of the exactions of speculators, as the bill provides that the only place where theatre seats may be purchased will be at the box office.

THEATRE MGRS. TO ENTERTAIN 27th BOYS

HAVE OFFERED 10,000 SEATS

The legitimate theatre managers of New York, through the United Managers' Protective Association, have offered to give 10,000 seats, free of charge, to the soldiers of the Twenty-Seventh Division, having made arrangements to entertain that many of "New York's own," at the various Broadway theatres at the Wednesday matinee, next week.

The Mayor's Committee of Welcome, it seems, requested the United Managers' Association to arrange to give three consecutive matinees, next week, Monday, Tuesday and Wednesday, respectively, but the managers, after holding a conference on Friday afternoon concerning the request, decided that the plan was not feasible.

It was pointed out that the strain of three consecutive night and matinee performances, making six straight performances in all, would be rather hard on the actors concerned in their presentation and it was definitely decided to eliminate the Monday matinee and give one extra afternoon performance on Tuesday, March 25, the day set aside by the Mayor as a legal holiday in honor of the Twenty-Seventh's official homecoming.

In addition to the seats offered by the legitimate managers, it is understood that many vaudeville managers will also arrange to entertain large numbers of the Twenty-seventh's boys, the total number of free seats in New York theatres to be set aside for the soldiers during the celebration week, totalling up to some twenty-five thousand, according to report.

COMES TO TRIAL AFTER 12 YEARS

A twelve-year-old suit of Frank L. Perley against Lee Shubert and John C. Fisher, appeared on the calendar again last Monday in Special Term, Part Three, of the Supreme Court, and may be reached for trial this week for the first time since it was started.

The suit grew out of the partnership formed by the three litigants in July, 1905, to produce Hal Reid's Biblical play, "The Nazarene." Subsequently, the play was produced by Shubert, Fisher and Perley on Oct. 11, 1905, proving a failure and closing on the 28th of October.

In February, 1907, Perley, through Franklin Bien, his attorney, began an action in the Supreme Court against Shubert and Fisher, alleging that he expended more money in the play's production than his partners and asking that a receiver be appointed for the partnership. The court appointed Joseph J. Marrin referee in the case to take testimony, but he died shortly after his appointment.

In 1909 John C. Fisher filed a petition in bankruptcy, and when he was finally discharged from his debts May 17, 1909, he was also absolved from paying Perley the amount he (Perley) claimed was due him, which now leaves Lee Shubert as the sole defendant from whom a possible judgment in the suit may be collectable.

Another interesting element in the suit is the fact that Franklin Bien, who is now suing Lee Shubert on behalf of Perley, was formerly the Shuberts' attorney, and is said to have been chiefly instrumental in procuring the Casino Theatre for the Shuberts many years ago, this house really being the nucleus of the Shuberts' theatrical fortunes. William Klein is now the attorney for the Shuberts.

GRACE GEORGE COMING IN

The Wm. A. Brady office was looking around early this week for a house into which to bring the new Grace George play, "She Would, and She Did," which, after opening in Detroit, has been playing well in Cleveland. It is possible that "The Net" may be moved to another house and Miss George installed in the Forty-eighth street house.

THREATENS TO SUE MORRISSEY

Mrs. Julia Shaffer, of 129 West Twelfth Street, was threatening early this week to sue Will Morrissey, of the "Overseas Revue," now in Chicago. The threatened suit grew out of the engagement by Morrissey, of Mrs. Shaffer's ten-year-old daughter, known as Norma Gallo, for a part in the show, before it left New York.

According to Mrs. Shaffer, Morrissey, being in need of a child for the show, engaged Norma, who speaks French, Italian and English, is a school girl and protege of Harrison Fisher, the artist, and had never been on the stage before. It was understood, says Mrs. Shaffer, that the child was to come back to New York following the engagement of the show in Hartford and Providence. No definite salary was to be paid until the show reached New York, but it was agreed, Mrs. Shaffer says, that the expenses and transportation of Norma and her sister, Irene, sixteen years old, the latter to act as traveling companion, was to be paid for by Morrissey. However, Mrs. Shaffer accompanied her children to Providence and Hartford, paying her own expenses.

In Hartford, Mrs. Shaffer says Morrissey prevailed on her to permit her children to travel with the show to Syracuse, then to Detroit and finally to Chicago, where the show opened at the Princess Theatre. Norma was with the show in Chicago four weeks, living during that time with her sister at the Hotel Sherman, where it is admitted Morrissey paid their expenses. But Mrs. Shaffer had to send the children ten dollars each week for spending money, she says.

Finally, Mrs. Shaffer says, she grew tired of Morrissey's promises to send the children back to New York, and telegraphed to insist that they be sent to New York at once. Morrissey telegraphed back asking for four days grace, during which time he said he would find another girl to take Norma's place. This was granted by Mrs. Shaffer, who says that Morrissey promised to send the children back a week ago Saturday.

Late that same night, Mrs. Shaffer received the following telegram from her daughter, Irene: "Morrissey refuses to pay fare at the last minute. Please, dear, send it. Lost all my money in excitement."

Mrs. Shaffer says she had no ready cash at the time, so she called up Harrison Fisher to help her out, but was unable to locate the artist. She managed to borrow $100 elsewhere which she immediately telegraphed to the children, and, on the following day, they left Chicago, arriving in New York a week ago last Monday.

The children have gone back to school now, Norma attending public school and Irene being a student at the Washington Irving High School, and Mrs. Shaffer says that, besides interrupting her daughters' school career, the Morrissey engagement cost her over $300. A claim for this amount, she says, she is going to place in the hands of her attorney at once, with instructions to sue Morrissey.

"TEA FOR THREE" GOING BIG

Contrary to the expectations of some persons, the road company of "Tea for Three," which Charlotte Walker is heading throughout the country, is playing to the best kind of business, having taken in over $1,300 one night last week in Allentown, Pa. In fact, it now looks to the Selwyn office as though the piece will duplicate the earning capacity of "Twin Beds," the humor of the play proving to be not high-brow, as was expected, and above the heads of small town offices, but easily grasped everywhere.

As a result, there is likely to be several companies of the piece on tour next season.

SWITCH PHILLY BOOKINGS

PHILADELPHIA, March 17.—By a sudden switch of bookings at the Shubert Theatre here, "Little Simplicity," which was booked into it, has been canceled, and in its stead will be given "Hello Alexander," with McIntyre and Heath, a show seen here earlier in the season, before the "kinks" were taken out of it.

FILM PLAYERS RETURN TO LEGITIMATE AND VAUDE STAGE

King Baggot, Petrova, Bushman and Bayne and Other Stars All Giving Regular Theatre Favoring Glance as Field of Future Big Money

Motion picture players in considerable numbers are trying to gain a foothold on the legitimate stage, and not a few of the more prominent ones who have had some experience in other than the silent drama, are included. Many reasons are assigned for this, but the one given most credence by managers is that they find their drawing powers in the films diminishing.

One film star who recently abandoned the movies for the spoken drama is King Baggott, once a drawing favorite of the Universal. He has just opened in a spoken drama called "The Violation," in which he is now appearing on the road.

Olga Petrova is working in vaudeville, having left the films some time ago to appear in a play of her own writing called "The Eighth Sin." This play, in fact, was placed in rehearsal several months ago, but, for some reason never explained, Mme. Petrova abandoned the project of producing it herself and disbanded her company. Afterwards, she began negotiations with Arthur Hopkins for the play's production. The latter was not impressed with its possibilities, so he decided not to produce it.

In connection with Mme. Petrova's abandonment of the silent drama, it is interesting to note that she is reported to have received $35,000 for each of the last eight pictures she appeared in for the McClure Picture Corporation, receiving a total of $280,000 for her recent film activities. This total is not such a remarkable amount for a film star to earn in the light of the earnings of Mary Pickford and Charlie Chaplin, but, when it is considered that there were some people who thought her very much overpaid, the amount she did receive is remarkable.

Theda Bara's sinuous film cavortings seem to have taken a decided flop in the opinion of motion picture audiences throughout the country, as a result of which the Fox offices are reported to be getting ready to present her in vaudeville. The stupendousness of "Salome," the picture in which Miss Bara was last featured, and which played to large numbers of empty seats at the Forty-fourth Street Theatre, where it was first shown here, failed to add any luster to the career of the well-known film vampire.

Francis X. Bushman and Beverly Bayne are reported to be getting ready for a joint appearance in vaudeville shortly. Early next season they are to be presented in a spoken drama by A. H. Woods. Previous to his entrance into the silent drama, Bushman was a member of a stock company in Chicago, where he gained a certain amount of favor which afterwards helped to establish his reputation in the films.

Nazimova, who left the spoken drama after having achieved considerable popularity by reason of her undoubted acting ability, and whose film work with the Metro, with which she has a two-year contract, is gaining her more and more favor with each picture, is reported to have grown tired of appearing in the films and to be looking for a suitable spoken play for herself.

Gail Kane, after appearing in several film dramas recently, has returned to the spoken stage in "The Woman in Room 13," one of the dramatic successes of the season.

Alice Brady, whose histrionic reputation was established in the silent drama, left the films to be starred by her father, William A. Brady, in "Forever After," now at the Playhouse.

Arthur Donaldson, recent Vitagraph Company star, has left the films and will shortly appear in a new play by Harry S. Sheldon, who wrote "The Violation" for King Baggot.

The Taliaferro sisters, Edith and Mabel, have left the films and are appearing in spoken plays. Edith Taliaferro opened in "Luck in Pawn" at Stamford, Conn., last Friday, and Mabel has been featured with Ernest Truex in the farce "Please Get Married," which moved last week from the Little Theatre to the Fulton.

Elizabeth Risdon, who gained a reputation for versatility in film dramas, is appearing at present at the Empire Theatre with William Gillette in "Dear Brutus."

Mollie King has gone back to her first love, musical comedy, and is appearing at present with her brother, Charles, in "Good Morning, Judge," at the Shubert Theatre, and also in the midnight show on the Century Roof.

Enid Markey has left the films to appear in the season's most successful farce, "Up in Mabel's Room," now being presented by A. H Woods at the Eltinge Theatre.

Violet Heming is appearing in one of the season's most successful dramas, "Three Faces East," which recently moved from the Cohan and Harris Theatre to the Longacre, where the play is expected to finish out the season.

As a matter of fact, there are very few spoken plays being presented at present that do not include in their casts one or more players who have left the films for the spoken drama.

TROUBLE IN "OH, UNCLE"

Reports of trouble in the rehearsals of "Oh, Uncle!" which the Shuberts are getting into shape for an early opening, under the direction of Edward Temple, were heard along Broadway early this week, it being stated that several girls walked out and that some of the principals, including Sam Ash, were ready to do likewise. Jimmy Sullivan, who had been putting on the numbers, handed Temple the script last week and walked out.

Among those in the cast are Connie Ediss, Helen Shipman, Nancy Fair, Renee Adoree, Harry Corson Clarke, Bert Hanlon, Charles Olcott, Lew Copper and Joe Kane.

I. A. T. S. E. FORMS CLUB

The traveling members of the I. A. T. S. E. are forming a social organization to promote good-fellowship among members. The club will not be under the supervision of the alliance and is not controlled by any of its rules or regulations. Abe Cowan has been elected secretary-treasurer and will furnish all information necessary.

CRIPPLES TO SEE SHOWS

Under the care of Mrs. Anna M. Steinhart, vice-president and in charge of the Motor Corps of the New York Philanthropic League, more than a score of the crippled children in the schools of New York are to be taken weekly to see the various shows about town. Last Thursday several automobiles full of them were taken to the Palace and afterward taken to lunch at the school on East Forty-second street.

CUT THEATRES TO AID WAR

BOSTON, March 15.—The Massachusetts Press has gone on record as being opposed to giving free space to government war committees and agencies, a number of publishers stating that in the past, theatre publicity space had been cut down to make room for it. The association holds that the methods pursued by the Liberty loan, war savings stamps and other government war organizations, including the federal income tax authorities, are contrary to recognized business principles and unfair to publishers.

GAVE OUT DOUBLE TICKETS

Jennie Samet, a former cashier in B. S. Moss's Jefferson Theatre, is suing the B. S. Moss Motion Picture Company for $15. This amount, she alleges, became due her for a week's wages when she was discharged Feb. 16, after working three days as a cashier in the Jefferson Theatre.

Not only does the Moss Company disclaim owing the girl a week's salary, but it also refuses to pay her the $8 she would ordinarily have received for her three days' work, because, it is alleged by the defendant in the affidavits filed in court, there was a mistake in the girl's accounts amounting to about $44 for the three days she worked as cashier. This came about through her alleged negligence in selling double 30-cent tickets instead of singles to each purchaser, causing a number of children in the neighborhood of the theatre who had heard that the cashier was making a mistake, to flock to the Jefferson to purchase tickets. Paul Englander is the plaintiff's attorney.

HOBART PLAY PLEASES ALBANY

ALBANY, N. Y., March 12.—"Come-On, Charlie," a satirization in three acts and five scenes, founded on stories by Thomas Addison and put into play form by George V. Hobart, was produced here last night by Hobart. It was the premier of the piece, and when it is whipped into shape it bids fair to be one of the best productions of its class.

Its story concerns a shoe clerk in Stamford, Conn., who has fallen heir to $1,000,000 on condition that he must make another $1,000,000 within six months. Thousands of dollars begin to roll into the Young Man's pocket, for everything he touches turns to money. But he is not able to keep them, for he is beset with crooks and confidence men, who take the money faster than he can make it. In the end it proves to have been a dream resulting from a headache powder which Charlie has taken.

The play has been well presented. Among those who did good work were Lynn Overman, Frank McCormick, Estelle Taylor and Anna Mason.

GOULD DIVORCE CASE HEARD

The action for separation which Flo Lewis, formerly of the team of Gould and Lewis, brought some time ago against Jay Gould, now in the "Midnight Whirl," and which was believed to have been amicably adjusted at one time, was heard last week by Supreme Court Justice Donnelly, who reserved decision.

Mrs. Gould was represented by Harry Saks Hechheimer, who produced Gordon Dooley as a witness that Jay, whose real name is Claire, had misbehaved himself. Dooley testified that about a year ago Gould had been in his apartment with a young woman, and that he had served them with drinks under conditions that would never be passed by the Comstock Society. Gould, it is said, admitted the accusation, and the case was closed, not before Mrs. Gould, however, had raised her voice, through her attorney, in a plea for $30 per week alimony. A decision is expected shortly.

"UNCLE SAM" BREAKING RECORDS

"Uncle Sam," the English edition of "Friendly Enemies," playing at present at the Haymarket Theatre, London, is breaking the record for receipts established at that house thirty years ago by Sir Henry Irving and Ellen Terry, according to a letter received last week by Phil Guirah, from Dick Bernard, one of the principal players in the London production.

The letter from Bernard to Guiran, the latter manager of Leo Newman's Theatre ticket office, says that the week of February 22, "Uncle Sam" played to $45 more than had been taken in at the Haymarket thirty years ago when Irving and Terry played in "Robespierre," establishing a record for a week's receipts.

GOLDSMITH TO BE LEADER

Reports in political circles last week were to the effect that Freddy Goldsmith, the lawyer who tries many theatrical cases, would shortly be made leader of the Tammany district now controlled by Ross Williams.

NEW COLORED SHOW OPENS

TRENTON, N. J., March 13.—"The Lucky Rosebud" comedy company, composed of local colored talent, opened at the Grand Theatre last night and drew a large audience. The show opened with a minstrel first part in which were offered jokes, songs and dances.

This was followed by a musical comedy tabloid in which most of the company took part and the performance was concluded with specialties. The company included George Williams, Laura Rodgers, Amelia Paterson, Lucile Webster, Beatrice Smith, Ida Jenkins, Lucile Scudder, Mary Darry, Josephine Johnson, Jerome Gilian, Willard Lewis, Walter Jenkins, Harry Moore, Malcolm Cruse, Albert Rodgers, Ernest Lohore, Clarence Obbey and William Schenck. The company has been drawing packed houses in the nearby towns.

IMPOSTOR "TOUCHES" ROAD SHOW

Local No. 18, of the I. A. T. S. E., has sent out a warning regarding a James Gorman, who is impersonating a member of that organization.

The real Gorman is at present with the "Follies of Pleasure" company, but it seems that another party has taken his name, and is going around to various shows and, after working for awhile, then working the show. He has obtained a road card, and carries contracts proving that he is James Gorman of Local 18. He "touched" the "Fair and Warmer" company at New Orleans recently to the tune of a $40 advance and owes members of another company $41.

WOODS MAY STOP ELTINGE

The A. H. Woods offices, having learned that Julian Eltinge is about to adopt "The Fascinating Widower" as the title for a feature film in which he appears, have instructed their attorneys to bring an action to prevent the use of the title, it was learned last week.

Eltinge, who is now under contract with William Morris, appeared under Woods' management until two years ago, playing in a Woods production entitled "The Fascinating Widow," the rights to which Woods still owns. Woods' claim now is, that Eltinge would be infringing on the title of his (Woods') play if he (Eltinge) uses it for his next picture.

LUNA PARK OPENS MAY 17th

Luna Park will open for the season on Saturday evening, May 17. William F. Hepp, who has managed the big Coney Island pleasure park for the last four or five years, will officiate in a similar capacity this season.

While many of the Coney Island amusement resorts feel a bit dubious about the prospects for the coming season, owing to prohibition becoming effective July 1, Luna is going right ahead making preparations for a turnaway business, it being one of the few places on the island that does not have to worry over the bone-dry question.

DALY OPENING AT LEXINGTON

Bernard Daly opens next Monday at the Lexington Theatre in "Sweet Innisfallen," an Irish play that will then have its first New York showing. Daly closed the piece recently to re-arrange his bookings. He toured the Canadian provinces to fair business, playing to $5,600 for a week in Toronto; $1,100 for two performances in Hamilton, and $1,050 for two performances in London, Ontario.

"LOMBARDI" PLAYING "SUB" TIME

"Lombardi, Ltd.," which recently closed in Boston, has been routed over the Subway circuit, opening at the Bronx Opera House on March 31st. There is a possibility that, following its tour of the Subway circuit, it will be brought downtown for a return run at one of the Broadway houses.

SET DATE FOR BALL

Invitations have been mailed out for the ball of the Theatrical Stage Employees' Local No. 4, I. A. T. S. E. of the United States and Canada, to be held on April 8 at Trommer's Hall, Brooklyn.

ENGLISH VARIETY HALLS ARE BEING TAKEN BY LEGIT SHOWS

"Old Moe" Is Latest One to Yield to American Producers and Others with Dramas. Competition Among Managers Grows More Keen

LONDON, Eng., March 17.—London, at the present time, is suffering worse than ever from a shortage of legitimate theatres, a condition which a few years ago seemed impossible.

While the primary cause is directly due to conditions brought about by the war, a major contributing cause is the influx to London of American producers with American plays.

The present rush of American producers began about 1914, with Gilbert Miller, who brought with him a New York success. Shortly after his London advent he secured the Duke of York's Theatre on a long lease and later secured the St. James, both of which are still under his management.

Besides these two houses, Miller from time to time has taken theatres on short leases for the presentation of plays which he was unable to present at the theatres he controls.

American managers have followed the policy of bringing over plays which have proved popular in New York, and in the majority of cases these have duplicated in London the success they attained on Broadway. "Romance," with Doris Reane, ran more than two years in this city. "The Lilac Domino" has been here for many weeks and is going as strong today as when it first opened.

The fact that an American play will run for a year or more at a house, ties up that house and takes a theatre from the list of houses which the English producer heretofore had at his command. A. H. Woods is the most recent New York manager to arrive and he has a long list of attractions to be presented.

When London producers began to realize that there were not enough houses for their productions they began to look around for theatre sites, but these being as scarce as the proverbial "hen's teeth," they turned to the variety theatres as a last resort. Grossmith and Laurillard have just taken the Middlesex Theatre, long one of London's variety strongholds. The house goes to them for a period of five years, at a rental of $35,000 per year, with the privilege of two years' extension at $40,000 per annum. By the terms of their lease they are also given an option on the purchase of the freehold of the house for $400,000, this option to extend for two years from the date of the signing of the lease.

The passing of "Old Mo," as the Middlesex has always affectionately been called, takes from the variety field one of London's most famous music halls, and one which has made more "stars" than any two halls on the British Isles.

While it is true that the simon pure variety atmosphere passed away with the termination of J. L. Graydon's management of it in January, 1910, the house prior to that time was looked upon as the music hall history maker of England, and on its stage all the bright lights of variety appeared. To be on the bill at "Old Mo" was the ambition of every rising artist, for an appearance there meant recognition by all of the other leading halls in the kingdom.

When the house re-opens it will bear the name of The Winter Garden and will be as new from pit to dome as artisans can make it. Hundreds of workmen—carpenters, painters, decorators and upholsterers—are at work, and when the Winter Garden opens not a semblance of "Old Mo" will remain.

It is the intention of the new managers to make it a "club theatre," with a bar for the men, a tea room for the ladies, and a "soft drink" room for both sexes. It is hoped to have the house ready for opening by the middle of April, and for this event Grossmith and Laurillard have chosen the New York Musical success "The Girl Behind the Gun."

The taking over by dramatic interests of the Middlesex calls to mind that the London Pavilion and the Oxford were originally built for variety, and for years were among the famous London music halls. From such they were changed to homes for revues and now are ranked with the regular theatres.

Even "Old Drury" in its palmy days was a stronghold for variety, but ceased to be such when it was turned into a home for melodrama. For some time it has been used for pictures and other forms of entertainment and just now it is very much in the public eye because Sir Alfred Butt, Oswold Stoll, and other wealthy managers want to purchase it to add it once more to the list of regular production houses.

WATERTOWN CARNIVAL OPENS

WATERTOWN, N. Y., March 17.—A big indoor festival and Mardi Gras opened here this evening for the benefit of the returning local veterans. The event, promoted and contracted by Sydney Wire, includes Ike Rose's Lilliputians, Capt. Jack Codden's Mexican border show, "Dare Devil" Raymond's athletic and wrestling stadium, featuring Cora Lynch the Irish champion, and "Iron Neck" Mott, light heavyweight champion. "Dare Devil" Schreyer and Helen Osborn are the feature free attractions and Schreyer is managing the side shows and concessions.

The attractions were brought here by the World's Congress of Dare Devils, and the festival is one of a chain of similar events which have been arranged and promoted by Wire, who has closed contracts with military units in various parts of New York, Pennsylvania and Vermont for peace celebrations, victory jubilees and welcome home carnivals.

WOODS SELLS FILM RIGHTS

A. H. Woods received $14,000 last week for the picture rights to his play "A Scrap of Paper" from the Mayflower Photoplay Corporation.

The play was written by Owen Davis and Arthur Somers Roche, and was produced last season at the Criterion Theatre, with Robert Hilliard featured in the cast.

STATELAKE CAN'T HOLD AGENTS

CHICAGO, March 18.—Martin Beck called a meeting here of all 10 per cent. agents affiliated with his circuit today and informed them that he was unable to provide quarters for them in the new Statelake Building, and suggested that they select another building for their offices. The request fell like an exploding bomb among the middlemen. A committeen was immediately formed among them, consisting of Harry Spingold, Irving Simons and Dave Beehler. Efforts to secure quarters in the Consumers' Building failed, as the Majestic Building refuses to house any more theatrical concerns, and is heavily advertising this fact in the daily papers.

The Loopend Building, directly across from the Statelake Building, is now under consideration. All agents must locate their present quarters by May 1.

RED BANK HOUSE CHANGES

RED BANK, N. J., March 15.—The Empire Theatre, of this city, has made a change in policy and will start, on Monday, March 17th, a continuous showing from 7 to 11 P. M. of Paramount, Artcraft and Goldwyn feature pictures only. During the last half of the week it will have four high class vaudeville acts in addition.

SUES OVER LILLIE LORRAINE

Freddy Gresham, husband of Lillian Lorraine, has, through his attorneys, served notice of an action for $100,000 against Joe Pani, owner of the Woodmansten Inn, for alienation of affections.

Max Halperin, who with A. S. Rosenthal is representing Gresham, says that Pani has been served with papers in the suit, but Pani denies having been served. He also denied that Mrs. Pani instituted suit for divorce last July in the Nassau County Supreme Court.

In answer to this denial, Attorney Halperin says that in the alienation suit which is to be brought it is claimed that Pani and Miss Lorraine began the cause of the action in 1917. In the divorce summons and complaint, of which he received a copy, one specific night and one specific scene is dwelt upon.

Halperin says that the complaint states that the scene was enacted at an uptown hotel in the early hours of February 11, last. Detectives operating for Mrs. Pani trailed Miss Lorraine for three days and reported that she frequented Woodmansten Inn often and for extended periods of time.

Following the performance of the Ziegfeld Midnight Frolic, in which Miss Lorraine was a principal, on the night of February 10, it is alleged in the complaint that she took a party to her hotel apartment. The party, in addition to Pani and Miss Lorraine, consisted of the wife of a prominent and wealthy man, another girl friend and another man. The names of these parties no doubt will figure prominently in the court action that is to follow. The man is a millionaire and prominent socially.

The five arrived at the hotel at 3:05 o'clock in the morning. The detectives remained on watch until 9:40 o'clock a. m., when Mrs. Pani arrived with witnesses. An entrance is alleged to have been forced to the Lorraine apartment on the eighth floor.

Halperin says that the scene disclosed, and to be described later, was thoroughly educational, as it were, and Mrs. Pani then had filed a supplementary complaint to her suit and the present summonses and complaints are based on this particular scene.

Herman L. Roth, attorney for Mrs. Pani, stated later that the scene as alleged by attorneys for Gresham was embodied in his action on behalf of Mrs. Pani. He also confirmed the divorce action brought by him for Mrs. Pani last July, and admitted the supplemental complaint.

"OUR PLEASANT SINS" OPENS

BALTIMORE, Md., March 17.—"Our Pleasant Sins," by Thomas Broadhurst, a drama in three acts, with Henrietta Crossman in the leading role, opened here tonight.

The action of the play takes place in the living room of the Powell's apartment, upper west side, New York. Jim Powell, a young lawyer, after five years of devotion to his wife, has become infatuated with another woman and vainly believes he will be able to carry on an intrigue with her without arousing his wife's suspicion. His sister finds him out and tries to warn him, but in spite of all she can say, he insists upon following what he considers the only honorable course, apparently forgetting entirely that his wife has the first claim for consideration.

It is the old, old story, that is happening every day. A foolish man, a more foolish woman, and a trusting wife cruelly deceived, and the usual false friend of the husband, with all the sorrow and vain regret that are bound to follow.

The play presents a problem that many women are called upon to solve, whether or not a woman can forgive her husband under such circumstances. It gives both sides of the question, and it is safe to say that a good many people in the audience were heartily in favor of forgiveness for Jim.

The cast is splendid, with Henrietta Crossman in the role of Jim's sister, Madge Sloan, who returns from abroad at the psychological moment. Pauline Lord, as Nell Powell, Jim's wife, plays her role exceptionally well.

IRWIN PLAY NEEDS FIXING

POUGHKEEPSIE, N. Y., March 17.—May Irwin's new musical comedy, "The Water's Fine," was given its premiere at the Collingwood Theatre here tonight, and was received with a diversity of opinion. But after "The Water's Fine" is ironed out a trifle and some of the combers are capped with new top pieces and more pep is substituted for the salt, the play will doubtless pass the scrutiny of a New York audience.

It is a good vaudeville production, with tingling musical numbers, from the pen of Ted Snyder, and is rendered in two acts.

The even dozen vocal selections were all good, but special mention should be made of "In the Land of Go-to-Bed Early," by George Bancroft and Ernest and Valentine Stanton, and "Ida," one of the two vocal numbers in which Miss Irwin appears with Ed. Warren and Dave Templeton.

"Jazzing the Alphabet" was the other musical number in which Miss Irwin figured, and her efforts were exceptionally well received.

But after all, the production is not one of the Irwin productions that the Irwin theatrical fans have been used to. We missed Miss Irwin's solo numbers and her famous negro wabble. There is plenty of room in the show for one or two additional Irwin solos with the usual Irwin accompaniments.

Miss Irwin was ably supported by a very clever company of good dancers and pretty good singers.

Warren and Templeton, two of the best dancers who have ever appeared in this city, certainly put plenty of ginger into the second act with their dances with Miss Irwin, and the burlesque of several dance numbers by the star made a decided hit.

Miss Irwin was compelled to answer a half-dozen curtain calls at the end of the first act following her intoxication scene, a very clever bit of acting that was not overdone, and which put the house into roars of laughter.

"39 EAST" LOOKS GOOD

WASHINGTON, D. C., March 17.—"39 East," Rachel Crother's newest comedy was acclaimed as a success by Washington critics who saw its presentation at the Shubert Garrick on Sunday night. Aside from the girl-alone-in-New-York story, Miss Crothers has given the stage a study of types that is not short of brilliant.

"39 East" starts with a rush, almost goes aground on the reefs of sentimentality, but recovers to disclose a final-act boarding house scene that Broadway should take to its heart. The whole is the foundation for two acts of vivid satire. But in the authentic drawing of types is the real brilliance of the performance.

Constance Binney gave a sincere and convincing impersonation of the role of Penelope Penn, who has come to New York to earn money for the family back in the hinterland, and who is subjected to the usual wiles of a boarding house "Priola" and a theatrical manager. In the end, Penelope's ingenuous innocence wins, even over the cynical skepticism of her boarding house keeper, and she ends up by marrying her would-be seducer, Napoleon Gibbs.

Miss Crothers was credited with a double success, both as playwright and director. George Livingstone Platt, the scenic artist, came in for a share of praise for his interior scenes.

The entire cast was characterized as well-balanced and competent. Henry Hull, as the would-be seducer and, later, the lover of Penelope, adds the correct note of youthful selfishness in the earlier scenes, succeeded by the impetuosity of the lover afterward. Alison Skipworth scored as the boarding house keeper, and others of distinctly favorable mention others worthy of distinctly favorable mention were Jessie Graham, Gertrude Clemens, Louis Alberni, John Kirkpatrick, Victor Southerland, Blanche Frederici, Albert Carroll, Lucia Moore, Edith Graham and Mildred Arden.

VAUDEVILLE

HARLEM OPERA HOUSE ACT STARTS RIOT

COLLEGE BOYS MIX IT UP

There was a double surprise last Wednesday night at the Harlem Opera House when the Glee Club of the Class of 1922, of the College of the City of New York, and a lot of youths bearing the numerals "1923" came together on the stage of that house and the surprise resulted in a near panic.

Manager Sol Levoy, of the H. O. H., had announced a "surprise night" at his house for that evening, and when "the president of the student body of the College of the City of New York" proposed that the Glee Club of the 1922 class should appear and sing for him he eagerly agreed to it.

To him it seemed like a master business stroke and when, on the night in question, he saw group after group of men of college age fill the seats, he had nothing but self congratulations for himself.

The performance went on as usual, and at last the big surprise of the evening came. The 1922 class Glee Club marched on the stage wearing sweaters bearing their class numerals. They sang and then came a surprise not counted on by the manager.

The young "college" men who had caused Levoy to plume himself on his acumen were seated when the "1922" boys appeared. But when those same boys sang, it seemed to be a signal for the "college" men in the audience to rise, and, as they rose, they all seemed to wear "1923" legends on their clothing.

In a trice they charged in a body on the stage and in their rush swept the "College Glee Club" into the wings and out of the stage door to the street.

To the audience this was the banner part of the "surprise night" show and the house fairly rang with shouts of laughter. But the appearance of police reserves, called in by Levoy, marching down the aisle, was a surprise the audience hadn't counted on, and the laughter of those present ceased with the desire of everyone to reach the street before he was "pinched."

By the time the audience reached 125th Street the thoroughfare was blocked by persons attracted by the excitement. In the hubbub the quartette of Glee clubbers had disappeared with their captors and Levoy was all that was left of what had happened and who had caused it.

CAMILLE DURAND GOING ABROAD

Camille Durand, brother of Paul Durand, and associated with the latter in the booking of acts for the big time circuits, will sail for Europe in two weeks. He will visit London and Paris while abroad for the purpose of lining up foreign acts for American houses. He is a Belgian and also plans to pay a visit to his birthplace.

ROSE-WOODS CASE SETTLED

The complaint of Seymour Rose against Ernest Woods, filed with the N. V. A. several months ago, in which it was alleged by Rose that Woods owed him a week's salary, was settled last week, the Complaint Board deciding that Rose's claim was valid. Woods, accordingly, has agreed to pay Rose the salary claimed to be due him.

ALLEN GETS BOOKING FRANCHISE

Charlie Allen has received a franchise to book acts on the sixth floor, Keith exchange. He will make his headquarters temporarily with M. S. Bentham.

CARR ASKS ACCOUNTING

Nat Carr has registered a complaint with the N. V. A. against Sammy Duncan, who, according to Carr, signed a contract with him on Feb. 15, 1918, in which it was agreed that he was to pay to Carr a stipulated sum weekly for one year. These weekly payments, which, it is alleged, were agreed upon as the result of Carr having staged an act for Duncan, were not made according to contract, Carr states. Hence, Carr would like to have an accounting, a procedure which he has asked the N. V. A. to undertake for him.

Carr, incidentally, states in his complaint, that Duncan was formerly known as Sammy Faller, and that he discovered him while they were playing on the same bill at Loew's National prior to the signing of the agreement. Faller's act at this time, Carr declares, was not going very well and, recognizing the fact that Faller had talent, but was not equipped with the proper material, Carr says he undertook to place him on the road to success.

MAY MOVE PUBLICITY OFFICE

CHICAGO, Ill., March 17.—There is a strong likelihood that the Orpheum Circuit will move its publicity department from New York to Chicago some time around July 1, according to a report current in local theatrical circles. With the opening of the State Lake Theatre, here, the Orpheum will have three houses in Chicago, which will necessitate the employment of the services of at least one press agent, who will have to devote his time exclusively to the exploitation of the trio. It is also pointed out that a move of this character would have certain advantages. Chicago is centrally located and much time would be saved in sending on supplies, etc., to the Orpheum houses—all of which are nearer here than they are to New York.

CHARGES LANG & GREEN LIFTED

Joseph Norcross, in a letter to the N. V. A. this week, alleges that Lang and Green are doing an act that he considers an infringement on the specialty he is now performing with his wife. Norcross specifically mentions the finish of the Lang and Green turn as being similar to his and also declares that the dialogue and songs of the turn complained of greatly resemble certain material and songs that he and his wife are using. The N. V. A. has written Lang and Green, informing them of Norcross' complaint and asking them to present their side of the matter.

NEW ACT IS SHOWING

Helen Colleen has a new act called "In Song Portraits," in which she is assisted by Harry Pollock, with a violin, in the orchestra pit. He also does a solo. The offering is at Proctor's, Mt. Vernon, the first half of this week.

Direction—Max Rogers

TWO NEW VAUDE HOUSES OPEN IN BOSTON

KEITH OFFICE BOOKING THEM

BOSTON, March 17.—Two new vaudeville houses were opened here tonight, when the Waldorf, erected by the Waldorf restaurant people, and the Central Square, built by Gordon, who also runs the Olympia here, presented their initial performances.

The Waldorf is the first venture of the Waldorf Restaurant Company in the theatrical world, and, if successful, will probably be followed by a string of houses. $1,000,000 has been expended by the company in building it and equipping it with all modern stage and auditorium improvements.

The policy of the house will be split-weeks and two shows daily of vaudevile act and pictures. The matinee prices are to be 10 and 20 cents at matinee performances and 10, 20 and 30 cents at night. Tonight's receipts were all donated to Mayor Peters' Entertainment Fund for the 26th Regiment, composed of local boys.

Those who appeared on the bill are Forrest and Church, Willing and Jordan, Ben Smith, Maurice Samuels and Company, and the Curzon Sisters. In addition there was the news pictorial, some comedies, and Julia Dean and Edwin Arden in the feature picture "Ruling Passions."

The vaudeville is being booked by Jeff Davis, of the Keith, New York, offices. The bill for the second half includes Nakea Japs, Johnny Woods, Bonair and Ward, Leonard and Wright, and Review Comiques, with seven people. "The Code of the Yukon," featuring Mitchell Lewis, is the feature film.

Gordon's Central Square, which cost $200,000 to construct, will be run on the split week plan with two shows daily, excepting Saturday, when there will be a continuous performance from 1 to 10:30 o'clock. This theatre is also booked by Jeff Davis, of the New York Keith offices. Motion pictures will also be shown.

The bill for the first half of the week includes Elsie Mains and her Melody Boys, Oliver and Olp, Horelick and Saiamka Sisters, Ashley and Skipper, and an organ recital by Arthur J. Martel. The feature picture is "The Brand," written and staged by Rex Beach.

RUTH ROYE WANTS NO NAMESAKE

Ruth Roye, the character vocaliste, has informed the National Vaudeville Artists' Complaint Bureau, that she has discovered there is another performer in vaudeville billing herself as "Ruth Roye," and playing the Pantages Circuit. The "other Ruth Roye," according to the complainant, has no right to the use of the name she is now appearing under, and the N. V. A. has been requested to ask her to discard it, inasmuch as Ruth Roye (number one) deems such use an infringement on her professional rights.

GEORGE WHITE GOING OVER

George White has been engaged to appear in London and will sail for Europe following the expiration of his present Keith contracts. It is understood that White's London contract carries a clause in which it is agreed that his English income tax will be paid by the management.

MEYERS BACK ON JOB

Walter Meyers, of the Harry Weber office, returned to his desk, last week following a two weeks' absence, caused by an attack of influenza.

PANTAGES WANTS PITT THEATRE

PITTSBURGH, March 15.—It is rumored here that Pantages is anxious to get the Pitt Theatre, which, since John Cort, who managed it for a while, quit, has been the object of much speculation and discussion. The Shuberts, for a time, appeared to have the inside track and they were so confident of being able to add the local house to their string that they had practically made arrangement to book some of their shows there. The date at which they would assume control was, however, postponed time after time and there is a persistant rumor to the effect that before long Pantages will be running it as a vaudeville house. It is practically certain that either the Shuberts or Pantages will get it.

WILL CONDENSE B'WAY SHOWS

Henry Bellit will shortly produce forty minute tabloid versions of "The Beauty Shop," "Three Twins," "Pinafore Syncopated" and the Hell scene from the Follies Bergere show, originally staged at the theatre of that name when it opened nine or ten years ago. The Hell scene, or at least a portion of it is a part of the current Ziegfeld Follies show. Bellit will place the acts on the Keith time as soon as they are ready. Each tab will carry a cast of fifteen people. Eddie Keller will handle the booking details.

LOUISE DRESSER ILL, CANCELS

Louise Dresser was taken ill, following her final performance of the week at the Orpheum on Sunday night, and, as a result, was forced to cancel her engagement at the Bushwick, where she was to have opened on Monday. When it became evident at noon Monday that Miss Dresser would be unable to play the matinee at the Bushwick, Sybil Vane was hurriedly called upon to fill the spot.

CAR STRIKE HITS N. J. THEATRES

The street car strike which tied up over one hundred and forty New Jersey towns and cities last week, put a bad crimp in theatre patronage in Jersey City and Newark, owing to the lack of transportation facilities. Thursday afternoon the matinee was away off in Keith's Jersey City house. Other Jersey towns report a similar falling off in business after the strike started.

NEW COLORED ACT REHEARSING

"The Six Dancing Imps," an aggregation of colored singers and dancers, are rehearsing a new act in which they are scheduled to open next week. Those in the act are Pearl Hunter, Martha Tobias, Nettie Chase, Mabel Johnson, Edith Nelson and Johnny Brown. Alfredo Pizarro is staging it and Phil Taylor is attending to the bookings.

WEBER BRINGS JA-DA TRIO EAST

Harry Weber, during his search for new vaudeville material in the Middle West recently, happened to take in a show given in Chicago by the enlisted men of the Great Lakes Training Station. The work of the Ja-da Trio so impressed him that he immediately arranged a showing for the Fifth Avenue for the last half of this week.

LOCAL ACT MAKES HIT

ST. JOSEPH, Mo., March 15.—Wallace Hicks and George Theisen, two local boys who have made a hit as blackface comedians in several of the nearby towns, have been offered bookings by the Western Vaudeville Managers' Association, of Chicago.

GAXTON HAS NEW ACT

William Gaxton is playing his first week since his release from the navy, and is showing a new sketch by Rupert Hughes at the Bushwick. The playlet is entitled "The Junior Partner" and will be seen at the Riverside next week.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

PALACE

Leo Zarrell and company, in a well put on novelty balancing and acrobatic act, opened the show and received several times the amount of applause usually won by an act in the opening position. The couple work well together and go through their tricks with speed.

Ivan Bankoff, assisted by an unprogrammed young lady and a male pianist, presented "The Dancing Master," an act which gives him many opportunities to display his remarkable dancing ability. The young lady is a capable assistant, while the pianist easily ranks with the best vaudeville has heard in many months. He, in addition to playing the accompaniments for the dancers, contributed a finely played solo. The act scored one of the big hits of the first part.

Stuart Barnes kept up the fast pace set by Bankoff and company and scored strongly with some cleverly told stories and well rendered songs. He ran the whole gamut of topical events in his monologue, touching on prohibition, the League of Nations, woman suffrage and several other matters of interest. The prohibition song rendered at the act's finish is a great comedy lyric, and he made the most of it.

"The Weaker One," a war playlet, billed as a tribute to the spirit of the French, failed to register the big hit scored by it during the war period, doubtless due to the fact that the public has grown tired of war sketches along with the songs of the great conflict. The sketch, well acted and put on, deals with France at the beginning of the great war, and the story is woven around a patriotic mother and her two children. The girl, intensely patriotic, regrets the fact that she is a woman and can not help to drive back the invading Huns. The boy, a coward, refuses to go to war, and the girl, in a burst of enthusiasm, dresses herself in his clothes and goes to fight. The mother, shocked by the turn of events, brands the son a coward and commands him to put on his sister's clothes and go about the duties formerly performed by her. The boy denies that he is a coward, but refuses to fight, as he was hoping to become a priest and looks upon war as murder. The arrival of the priest changes him and, with a flash of realization of the wonderful heroism displayed by his sister, he dashes from the house to join the colors.

Moss and Frye, with their "How High Is Up?" and "How Come?" nonsense, scored the laughing hit of the bill. Their humor was contagious, and the couple could have remained on indefinitely. "Someone is Waiting for Someone," sung at the end of the act, brought them back for an enthusiastic encore.

The United States jazz band closed the first part with the riot of applause which has greeted them upon every appearance in local vaudeville houses. The boys are good musicians, play popular and classical music equally well and, under the direction of Ensign Alfred J. Moore, a conductor of much ability, have a great organization.

Wallace Bradley and Gretta Ardine opened after intermission and scored a decided hit with their singing and dancing act. The couple have a fast running act which is interesting from start to finish, and one of the hits of the show was scored by them. The acrobatic dance at the finish is a wonder, and was responsible for encores galore.

Marie Cahill, appearing in vaudeville for the first time in the East, found many friends awaiting her, and was given a big reception when she came on. The commedienne has a collection of good songs, some bright chatter, and a clever telephone conversation bit handled in a highly artistic manner. Her performance will be further reviewed under "New Acts."

Sidney Phillips, recently released from the navy, showed his new act and did well with a collection of war stories and songs. The "Sousa" number is a gem.

Mario Lo, in art studies, closed. W. V.

COLONIAL

Grotesque dancing is the prevailing feature of this week's show. Four of the acts offered legmania exhibits, but most of the stepping was loudly applauded. Bert Williams headlined and scored a huge hit with a new comedy and a good supply of songs. Business held up to its usual standard.

The pictures opened and were followed by John Regay and the Lorraine Sisters, who offered a fast dancing act in which the girls displayed some excellent toe work. Regay uncovered a dance that contained a few difficult steps. The girls should pay a little more attention to their make-up. The act proved to be a good opener.

Bernard and Duffy started slowly, but picked up the pace after the introduction. Duffy has few equals in the "Shimmy" line, and when he moved his shoulders, the occupants of the gallery, consisting mostly of colored folks, let out a yell to show their satisfaction. The boys were a solid hit, stopping the show.

Smith and Austin bill their act as "Just Fun," and it lived up to its caption. A bunch of nonsensical hodge-podge, heaped together without rhyme or reason gets huge laughs. A girl filled in while the boys rested. She sang a ballad that did not fit her voice and just passed. This team is sure fire and did well.

Newhoff and Phelps are new faces at this house, but the fact did not hinder them from scoring one of the hits of show. They are both young, with personalities that are bound to land them in a Broadway musical comedy and the manner in which they deliver their wares is truly inspiring. Their offering consists of a routine of special numbers by William B. Friedlander, employed by Whiting and Burt last season. Newhoff and Phelps possess magnetism, augmented by splendid singing voices, and their act is presented with intelligence and grace. After the act proper, they offered a popular song that hit the mark and received the "Colonial Clap," after they had bowed off five times.

Nordstrom and Pinkham presented "The Memory Book," one of the novelties of vaudeville. The theme is derived from memories, by turning over the leaves of an album. Seven people, including two kiddies, take part and all were convincing in their roles.

Allan Rogers appeared after intermission and rendered five songs of different type. His pure tenor voice enraptured his listeners, especially when singing in Hebrew. Two Irish numbers touched the hearts of the St. Patrick Day audience.

Norton and Lee are surely a versatile pair. Not alone does Miss Norton sing very well, but she dances likewise. Lee is a past master of the art of legmania and his several acrobatic steps came in for a big share of applause. Miss Norton wore three stunning gowns, but the Spanish costume was superb. They went over with a bang.

Bert Williams received a noisy reception when he stepped out and told two stories that placed him in the good graces of every one present. Five comedy songs followed, topped off with his famous pantomime poker game. He is one of the greatest entertainers of modern times, and could have remained on view for an hour, but begged off by telling the audience that he knew no more songs.

The Belgium Trio consists of two men and a woman. The female member is a wonder at lifting one of the men in hand-stand position. The men could improve their appearance by wearing black vests with their tuxedos, and eliminating their sleeve garters would not be amiss, either.

J. D.

ALHAMBRA

Lady Alice's Pets, one of the best opening acts to be found anywhere, scored heavily. The dogs, cats and rats were put through an interesting routine, with pigeons closing.

Phina and company were seen in a singing and dancing act of merit. Four songs and two dances were offered by the grownups and a recitation given by a clever youngster. Phina is white, but all the members of her troupe are colored. One of their number sings well and all are capital dancers.

The "Yip, Yip, Yaphankers," headed by Sergt. Frank Melino, presented "A Day in Camp." The act opens with training exercises, which were followed by a yodeling song by one of the members, who accompanies himself on a guitar. A jazz dance, to music on the guitar and violin, was then given, after which came the back bone of the act, acrobatics. Hand lifts and stands, pyramids and tumbling of various styles, are done by the members of the troupe, all being experts in this line. Melino and several of his comrades perform some of the best twisting ground somersalts ever seen on the stage.

Cook and Savo call their act "A Salvo of Screams," and, judging from the laughter evoked by the funnyisms of Salvo, it is well named. Cook starts with a song and is interrupted by his partner, after which they indulge in some comedy dialogue. Cook then sings a number and, after a little more talk, plays on a small banjo-like instrument, while Salvo does two eccentric dances. Salvo is a real comedian and a "corking" good dancer, and his partner is an excellent straight. They scored a genuine laughing hit.

Sheila Terry, assisted by Ben Bard and Gattison Jones, presented a singing and dancing skit entitled "There's a Crowd." The act opens in one, with the two men singing a song which tells the story that the boys are old pals, just back from France, and in love with the same girl. They agree to continue friends whichever wins the girl. The scene then changes to three, and Miss Terry joins in a song in which the boys propose to her and she agrees to let them decide which she accepts, the one who dances best or the one who sings best. Then follows several dances by Miss Terry, one of which was rendered to a Lizst rhapsody and another to a syncopated version of Mendelsohn's Spring song. One of her partners sings two songs and the other does as many dances. Toward the close the trio sings and dances and then Miss Terry lets the audience be the judge as to which one is most favored. On Monday, in response to this request, the dancer won by far the heartiest applause and, while the successful one and the girl go flat hunting, the unsuccessful one heads for a recruiting office. The act met with big success.

Bobby O'Neil and Evelyn Keller started the last half of the show with a hit. O'Neil opened with a song and went into a duet with his partner. A little dialogue followed, after which O'Neil rendered another song and a soft-shoe dance. Another song by O'Neil and a duet, led up to a dance finish.

Hugh Herbert and company were seen in "Mind Your Business," one of the best comedy skits presented hereabouts this season. The characters were well acted and the sketch scored an unqualified success.

The Four Mortons (Sam, Kitty, Martha and Joe) in next to closing position, walked away with their usual hit.

The United States Navy jazz band closed the bill with a hurrah. The band is doubling this house with the Palace this week.

E. W.

ORPHEUM

Harold Du Kane, assisted by June Edwards and Peggy Smith, had the initial spot and found it a difficult one. It is a classic dance offering and hardly an opening act. While the turn would undoubtedly have gone better further down on the program, there seems to be something lacking in the act.

The Le Grohs, two men and a woman, presented what was billed as a pantomimic novelty. The act included acrobatic stunts and contortion, the work of a thin man standing out.

Dan Bruce, Margot Duffet and Company held the interest of the audience in a dramatic sketch in which the principals did some good acting and used their material to advantage. The butler and maid, in minor roles, delivered their lines somewhat mechanically, but the numerous other good features of the offering more than made up for it. "Through the Keyhole," written by Hilliard Booth, is an excellent vehicle, and the comedy finish got it a hearty round of applause.

Harry and Anna Seymour received a big hand for their singing, dancing and comedy. The woman member of the team is an excellent comedienne and is ably supported by the man. The talking material in the offering, while not quite up-to-date, and lacking in quality in a number of places, was very capably handled by the duo, who are a personable pair. With better material, they would have gone even better.

Emma Carus sang a budget of songs and delivered some talking in fine fashion. J. Walter Leopold assisted capably at the piano and vocally and helped send the offering over for the big hit of the bill. Miss Carus is a performer of rare ability and imparted to her work her characteristic speed and dash.

"When the Fighting Irish Come Home," sung while she wore a green jacket and hat, went over with a bang, it being particularly appropriate since Monday was St. Patrick's Day. The crowd ate it up. The prohibition speech was very capably done and got her a goodly share of laughs. In spite of the fact that she was on just before intermission, Miss Carus was forced to deliver an encore speech before being allowed to depart.

Frank Gaby presented his ventriloquial act and was well received. He is a talented performer and, with good material, found the going easy. He started with a light song and then explained that the scene to follow was his impression of the meeting between an Englishman and an American boy in a hotel lobby. He did this portion, using the customary doll, but later did some stunts without the doll.

Eddie Nelson and Dell Chain cleaned up with their comedy offering. A great deal of the material has been used by other performers and has been seen before on the same stage. But, nevertheless, the turn won deserved favor. They started, singing a sort of parody on a medley of popular tunes while perched upon velocipedes, and did well with it. Chain's burlesque on song boosters, a number in which he announced that he was pushing a song entitled "Dear Jenny" was a big laugh producer. The barefoot dance went over in fine shape and some more comedy material at the finish kept up the good work.

William Rock and Frances White presented practically the same act they did last year and were given a cold reception. From performers of the known ability of Rock and White, one expects novel and up-to-date material. The audience behaved accordingly.

The Belleclaire Brothers closed and failed to hold the crowd. The offering is not a good closing act and should have been given a spot higher up on the bill. The loop-the-loop to a hand-stand feat would have been a big applause getter had the turn been given a better position. I. S.

VAUDEVILLE

RIVERSIDE

Toney and Norman are out of the bill this week, their place being filled by Marie Nordstrom, and the change necessitated a complete re-arrangement of the second half of the bill. Miss Nordstrom opened after intermission, and Gilbert and Friedland were moved down to the closing position.

Challen and Keke, a man and woman, in a wire-walking act, opened the bill. The man, who starts the act in female costume, is a clever performer, while the woman merely assists him.

If there be such a thing as music in the new piano type of accordion, Diero can extract it and, judging by the applause, the instrument must, indeed, be a tuneful one. He is equally at home with popular or high-class compositions, executes like a virtuoso and gets a tone which was pleasing to the big majority. Diero was on in the second position and could easily have held a spot much farther down the bill.

Owen McGiveney, in a protean sketch, in which he portrayed the principal roles of "Oliver Twist," scored a decided hit. His changes were made in a remarkably short space of time, and his conception of the various roles was remarkable. His impersonation of Bill Sikes, Nancy and Fagin were the best in the little sketch, which in his hands assumed big proportions.

The approach of the spring season always brings with it a score of baseball jokes, stories and gags, and the Ward Brothers have assembled a lot of them. The English idea of the great national game as given by them might be called overdrawn and ridiculous if one had not read the criticisms published in the English dailies of the games which the American and Canadian soldiers are now playing abroad. Baseball, according to the English writers, is slow and only valuable as a medium for the display of American bluff. The Ward Brothers did well with their material, and a neat dance given as an encore won a big round of applause.

Alan Brooks in his sketch, "Dollars and Sense," first produced in vaudeville, elaborated to a four-act play, and then condensed for vaudeville, closed the first part and emphatically answered the oft-repeated assertion that vaudeville is tired of sketches and playlets. One of the big hits of the entire bill was scored by the piece and its players, and after innumerable encores Mr. Brooks was called before the curtain for a speech.

Marie Nordstrom opened after intermission, and if Toney and Norman could have witnessed the hit scored by the comedienne, undoubtedly would not have objected to appearing in that position. Miss Nordstrom has a different opening for her act than the one shown at the Palace recently, and the new hit is an improvement.

Lillian Russell, with a uniformed pianist, eight marines and a soldier who had won a half-dozen medals for bravery in France, as assistants did well with some old and new songs. A big portion of the act is devoted to stories of the marine corps of which Miss Russell is an honorary officer. In the midst of one of her stories of the exploits of the sailor fighters, a wounded sailor in a box inquired, "Who saved the marines at Chateau Thierry?" Miss Russell, not at all abashed, turned to him and said, "I am a marine, and naturally my thoughts of them come first, but I love you all, sailors and soldiers alike." "Well, I love you, too," replied the soldier, and the audience, catching the spirit of the thing, applauded both to the echo.

Gilbert and Friedland closed the show, a feat seemingly impossible for an act of this nature, but they not only held the difficult position easily, but scored one of the hits of the bill as well. Their new and old songs were received with genuine enthusiasm, and the big audience was held in until their final encore number had been rendered. "Pig Latin Love," a new Roosevelt song, and other popular numbers caught on immensely. W. V.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

AMERICAN

Pollard opened the bill with a comic juggling act, but made a slow start. The audience soon warmed up to him, however, and he went through the latter part of his offering easily. His juggling stunts are good and the trick feats were exposed in a laughable manner. He had something that the average juggler lacks and that is a good line of patter.

Chadwick and Taylor, a colored male and female team, offered a number of songs and patter, with a dance injected. The singing is fair and is the best part of the offering. The jokes and gags though, originated in the Stone Age and the dancing by the male member of the duo was heavy enough to shake the house.

Keating and Walton proved to be a riot of laughter. They started with a song about their respective sizes, the man being tall and the other small. A prettily executed dance followed the opening song.

Miss Walton showed some startling costumes in the course of the act and Keating proved himself a first-class tumbler in some slap-stick comedy that was injected into the offering. A number along the style of Bobby Heath's old act went over nicely, as they put over a burlesque on the love-making of yesterday and to-day. A number of dances, delivered as a farce, wound up the act strongly. Both are capable performers and size up as a dandy team.

John O'Malley found the going very easy, not only because it was St. Patrick's Day, but because he really has a very good tenor voice and rendered his numbers artistically. He started with a popular Irish song of the times and then offered a number of folk songs, taking one of the biggest hands of the bill. He was compelled to take an encore.

The Chalfonte Sisters closed the first half with a number of dancing novelties. One of the girls delivered a neat toe-dance after the opening number and a "Joker" number by the other also went over. The girls should omit the "kid" number as it does not suit the type of the girl that delivered it. In fact, they should avoid singing as much as possible, as neither possesses a good voice. A military dance completed the offering and sent them off to a big hand.

Walsh and Bently opened the second half with a pleasing tumbling act that had plenty of laughs in it. The boys use a special drop in one showing the hall of a hotel, where one takes the part of a bell-hop and the other of a guest. They started with some patter before proceeding to the acrobatic part of their offering, which was capably delivered.

Williams and Mitchell offered a comedy sketch that barely got over. The story tells of a man who goes to a cottage in the country for two weeks to escape his nagging mother-in-law and, at the same time, his wife does likewise to escape her husband's mother. Their houses are next door to each other and, after they meet, the whole sketch goes to smash. The offering really presented some good possibilities and, if properly handled, could be worked up for a real good turn. The best thing for the duo to do is to have it completely revised.

Murphy and White took the biggest hands of the bill with a humorous song cycle. One of the boys sang, while the other played the piano. Most of the comedy is old and should be changed. The boys have a pleasing manner of delivering their songs, however, and were compelled to take two encores.

The De Peron Trio closed the show with an acrobatic offering. This made the second of its kind in the last half, but, despite that, the three, consisting of two men and a woman, performed capably and came in for a big hand. G. J. H.

ROYAL

The show at this house this week is called "An All Favorites Bill," and, judging from the reception all the acts received, the show is correctly billed.

Ben Byer and company opened with a comedy bicycling act that started fast and kept a swift pace to their last number. Byer started by entering with his company (a young lady) on a comical apparatus that was a jumble of automobile, horse, motorcycle and a number of other vehicles. The stunts in the act were put over in a showmanlike manner, and some sensational turns brought a big hand.

Libonati proved to be a thorough artist on the xylophone. He entered with some fast classical numbers and then offered a waltz ballad. The manner in which he played the "Rosary" kept the audience as quiet as the proverbial mouse, and quietness is not a characteristic of this audience. Some jazz at the close of his offering netted him enough applause to compel him to take two encores.

Jimmey Hussey, assisted by William Worsley, presented his "Somewhere in Vaudeville" military skit and took the honors as the laughing hit of the first half. Hussey has a manner of delivering his patter and songs that is sure to make one laugh, no matter how many times he has heard the joke or song. Worsley is undoubtedly one of the best straight men playing in vaudeville, and his laugh at Hussey's gags is contagious.

Mignon went straight to work with the opening announcement, "Just a Few Impersonations." She imitated successively Eddie Leonard, Al Jolson, Marie Dressler, Nan Halperin and Henry Lewis, the last two being so good that she was compelled to take an encore and rendered an imitation of Bernard Granville's dance admirably.

Herman Timberg and company closed the first half with the new version of "The Viol-Inn." Timberg has a chorus of five of the prettiest girls in a vaudeville chorus, and all do their work in a manner that is commendable. Timber's eccentric dance proved to be a riot at this house.

Nat Kamern's orchestra rendered a medley of Irish songs during the intermission and received generous applause.

Sailor Reilly has improved his song cycle, having omitted the "Mammy Mine" number and substituted an Irish song. His other numbers went over well, including the new number. The "navy" number, with the orchestra, started slow, as most of the musicians were shy, but toward the latter half the boys got into the spirit of the song and the finish was strong.

Ruth Roye's entrance was the cue for a number of the ladies in the audience to say in a stage whisper, "She's got a new dress." And so she has, and also a lot of new songs that are put over in the old Ruth Roye manner which adds to her popularity every time she comes.

John Hyams and Leila McIntyre followed in "Maybloom," one of the gems in vaudeville, scoring heavily. The acting and singing by these performers always wins approval.

Frank Fay, assisted by Dave Dyer at the piano, started with a few remarks about the preceding sketch, and then went into his act. His parody on "The Barroom Floor," which can be called "The Moxie Fiend," is an excellent satire on prohibition, and the patter which ensued stopped the show. His encore, which was burlesque on a speech, was a gold mine for laughter, and sent him off to a dandy finish.

Howard's spectacle closed the show and pleased all who remained. The hour was late, and it was due to that fact that most of the audience was leaving while his animals were performing.

G. J. H.

FIFTH AVENUE

Billy Bouncer's Circus led off and started the show in fine fashion. The turn is one that has been playing in vaudeville for some time, but it still remains the same good bit of entertainment.

The Bolger Brothers played several classic and popular selections upon the banjo and scored a full-sized hit. They started with a medley of operatic airs, including snatches from the "Poet and Peasant Overture," "William Tell Overture," and "Il Trovatore." They followed this with a popular "Rose" ballad. A medley of jazzy tunes sent the turn off to a fast finish and the boys could have taken an encore had they so desired. They are a pair of skilled performers and make their work a delight.

Sallie Fields, Charles Conway and Company, the latter of three designating a pianist, registered heavily with their singing and talking act. Miss Fields started with a few popular songs, rendered forcefully, the singer adding emphasis with a series of grotesque gestures. Following the singing, she departed to make a change in costume and the pianist rendered a medley of jazzy melodies. She then came out, attired in men's clothing, looking better in the masculine attire than most woman performers who attempt wearing trousers, and was followed by Charles Conway. The two did a dialogue and rendered some slap-stick comedy in addition to some songs.

Emmett Devoy and Company, including Maude Richmond in the role of a mother, offered a domestic playlet that was well liked. The story has one or two weak points and the supporting cast, namely the two children, could work some improvement in the way in which their lines are delivered. But the work of the principals, with De Voy portraying a cynical father, made up for it. The sudden change in the father's attitude in the end comes rather abruptly and mother's diary, which furnishes the story, is rather thin, considering the fact that it is supposed to have recorded in it the happenings of years. The offering, as a whole, however, is very nicely put on and can hold its own.

Mabel Burke rendered an animated song and came in for her usual share of applause for her excellent interpretation of the numbers and her clear voice.

Adrian, styled "The Colored Funster," lived up to his billing with his song, dance and talk offering. He was assisted by four men, one of whom did no more than pose. That the turn went over for a hit, was due more to the clever way in which Adrian handled his material than for the quality it possesses. The patter could be strengthened and a good up-to-date comedy song could be added to advantage. The surprise entrance did not get a big laugh, due to the fact that it was not worked properly.

A feminine arm was protruded through a partition in a light blue drop and, after going through several fantastic motions, was withdrawn, and followed by Adrian. The arm was exposed too long, so that the effect was spoiled. The concluding song, done by a trio, went well at the finish. They should include another number together earlier in the act, for they appear to be able to sing well ensemble.

Truly Shattuck and Emma O'Neill presented an act built along the lines of the usual sister act seen in vaudeville nowadays. It includes some singing, slap-stick comedy and the customary "kidding." The duo worked well together and rang up a hit of no mean size. A comedy number of Miss O'Neill sung in negro dialect, went particularly well.

Will N. Ward and Martha Prior registered effectively with their singing and talking. Ward is a capable comedian and is ably supported, both working well. The offering went over for one of the hits of the bill.

William S. Harvey thrilled the audience with his spectacular balancing feats. He has an excellent routine of stunts and held the crowd in until the finish. I. S.

VAUDEVILLE

KEENEY'S
(Last Half)

The Spinners opened. They do a novel juggling act that is replete with odd bits of manipulation. The team works smoothly and rapidly and scored deservedly. Grundy and Young, a pair of colored comedians who can sing and dance and put over comedy stuff to perfection, held the number two spot. A lively dancing finish sent the colored boys off to a rousing hand.

The White Trio, father, mother and daughter, apparently, offered a series of instrumental selections, on piano, violin and saxophone, that pleased immensely. The girl, who is a very graceful dancer as well as a good musician, did a mild Hula-hula toward the finish of the act that deservedly scored a big hit. The act is a standard offering that will get by in any company.

Payton and Hickey, presenting "The Fox Hunters," a conversational skit containing plenty of bright snappy material, kept the bunch giggling during the first three minutes of their act and laughing uproariously during the last fifteen minutes they occupied the platform. The comedian is slightly suggestive of Jimmy Hussey in method, a privilege that evidently goes with the right to use the act, which was formerly presented by Hussey and Sully. Payton and Hickey make a good combination, both being competent in their lines.

Marie Adams, who bears a striking resemblance to Corrinne Tilton, and who, by chance, might be that identical person, presented a well-written songalogue that served to bring out in full measure her extremely well-developed talents as a character vocalist. A waitress number that sounded new, and which contained a great set of comedy lyrics, was repeatedly encored. Miss Adams, or, should we say, Tilton, landed solidly at Keeney's.

Roscoe's Royal Nine, a female minstrel aggregation in white face, closed the vaudeville section. The act is made up of solos, gags, bits of specialties, all of which are cleverly put over. The act is a corking flash number, and should make a good feature attraction for any house with a clientele like Keeney's. H. E.

EIGHTY-FIRST STREET
(Last Half)

The bill at this house provided exceptionally good entertainment and made up for the last week or more, during which the house had given three and four acts on its bill.

The Musical Geralds started the programme off by stopping the show. The act is artistic throughout and should please on any bill. The instruments used are the violin, 'cello and banjos and a table with a number of mandolin-like instruments arranged according to the scale. The playing is good, in fact, the whole act is refined and pleasing entertainment.

Bobby Woolsey and Hazel Boyne followed. This is a team that would score on the big time if they realized their possibilities. Woolsey not only walks like Pat Rooney, but has certain steps used by Rooney that others have not imitated. Miss Boyne is a pretty little blonde and a capable partner. The patter and delivery is exceptionally good, and the whole act teems with personality on the part of the duo.

Hugh Herbert and Company offered his latest sketch and scored high. The acting is natural and the offering finely presented.

Jimmey Hussey opened the second half after the film. Assisted by Arthur Worsley, he offered his "Somewhere in Vaudeville" skit. Hussey stopped the show with his Hebrew songs and was compelled to render two encores.

The Gliding O'Mearas closed the show with their dance offering and held the house to the last number. G. J. H.

VAUDEVILLE REVIEWS
(Continued from pages 9 and 10)

METROPOLITAN
(Last Half)

Conchas, Jr., and Company, in number one position, presented a juggling and balancing act of merit.

For his opening he balances a four-foot rod on his forehead, spins a plate with each hand and then mounts a bicycle. puts both feet on the front wheel and works the machine around a complete circle with his feet. He then does balancing with heavy balls on rods, catching the balls in the small of his back when he knocks the rods from under them. For his next stunt he balances a safety bicycle, with the handle bar resting on his chin and, keeping the balance, goes up one side and down the other of a 10-foot ladder set upright at centre stage. For his finish four heavy balls, about six inches in diameter, are shot from the flies and Conchas permits each to land on the small of his back and roll off stage.

Eva Shirley is evidently a favorite at this house, for the audience started applauding the moment her name was announced on the cards. She sang four songs and could have taken one or two encores.

"Marcelle," a musical tab. with three principals and four chorus girls, was presented with a rather effective full stage set. The skit consists of comedy dialogue and five songs and has to do with a girl who elopes dressed in her father's clothes. There is not much to it, and the principals, a black-face comedian, a straight man and the eloping girl, have little to do.

Sol Berns, a Hebrew monologist, started with patter and finished with songs, of which he sang three. They were parodies on popular numbers and won him more recognition than anything else in his act.

The two Chalfonte Sisters closed the bill with a well-arranged dance offering. The girls are clever dancers and were well received. E. W.

HARLEM OPERA HOUSE
(Last Half)

Frank and Tobie opened the bill with an act that is rarely seen in the opening position, it consisting of singing and dancing. Miss Tobie rendered most of her numbers in the style of Frances White and bears a noticeable resemblance to her.

Thorndyke and Curran started slowly, but worked up to one of the biggest hands of the bill. The opening part of the act is not timely, as it was meant for war days. One takes the part of a naval recruiting officer and the other of a recruit. The patter and songs, the latter mainly parodies, went over for generous applause.

McNally, Dinus and De Wolf, two men and a woman, followed with a pleasing variety of songs, dances and tumbling stunts. The trio are capable performers and put each number over for a hit.

Betty Bond followed the Houdini film with a character song cycle, and was the hit of the bill. She uses an attractive setting and gives, in song, an impersonation of the various tenants of an up-to-date apartment house, showing a girl of fourteen, a chorus girl, a jazz fiend and a number of others, all delivered in an exceptionally capable manner.

Frank Mullane gave an offering of songs and stories and was compelled to take an encore. Most of the stories are old, but the songs are delivered in a good voice and manner.

Tom Linton and His Jungle Girls closed the show and scored high. A few new numbers would not be out of place in the offering. G. J. H.

PROCTOR'S 125TH STREET
(Last Half)

A song booster started the bill going by getting mixed up in the words of his first song.

Louis Leo followed with a variety of sailor and acrobatic stunts. He will be found under New Acts.

Pasquette and Collier offered a song and patter tryout. See New Acts.

Ralph Stenard started with a number of classical and popular songs on the xylophone. He is a capable player on that instrument and was compelled to take an encore.

Blythe and Gay presented a pleasing little playlet. They will also be reviewed under New Acts.

Owen and Moore proved to be a riot of laughter with a number of songs and clever patter. Miss Moore would easily pass for Owen's younger sister and, considering that she is really his mother, is almost in a class with Lillian Russel when it comes to keeping young and pretty.

Pearl Sindeaar, assisted by two men who are not billed, but are just as vital to the offering as she, took a big hand with a comedy sketch.

Patricola put her song cycle over with a lot of pep and found favor with her violin playing.

Minerva Courtney and Company, are now using a new sketch, with one man instead of the two she formerly had.

Adrian took the laughing hit of the bill with his old comedy offering.

Bernard and Duffy, playing at the Alhambra this week, happened to visit Bob O'Donnell and at his request went on without make-up and in street clothes.

W. Horlick and Company closed the show with a number of Russian and gypsy dances that were excellently done. The offering is artistic from beginning to end and will undoubtedly reach big time.—G. J. H.

PROCTOR'S 23RD STREET
(Last Half)

Baron's Midgets opened the bill and found the going hard.

Watkins and Williams followed with a number of songs and some poor patter. The singing in the offering pleases but the lines should be omitted or changed for something that is really humorous.

George Rolland and company started fast with a comedy offering and kept the laughs coming. The scene of the act is laid in a basement, where Rolland and a helper are supposed to fix the furnace. A woman is the rest of the company but has little to do. The comedy is good for a laugh on any bill.

Tony followed with her violin. She is dressed as an Italian boy, in patched clothing, and her tousled hair added to the effect.

Irene Prince and a young man who takes the part of a call-boy but is not billed, offered a comedy skit that presents good possibilities. The young man is an excellent eccentric dancer and puts his "nut" comedy over well. Miss Prince is petite and a capable partner for him.

Kingsley Benedict and Company offered his sketch and took one of the biggest hands of the bill. The playlet is well presented and, though the acting is a trifle overdone, it should please anywhere.

Burns and Kissen put over their old comedy offering with a few new songs. The patter should be replaced with some new gags, as the material they are using is mildewed.

Danse Fantasies closed the show with a number of dances, of which the closing one was the best. G. J. H.

FIFTY-EIGHTH STREET
(Last Half)

Norman Talmo opened the bill with an act that included contortion and several acrobatic feats. He is a clever entertainer and did his stunts in a sort of serio-comic manner that sent the turn over for a big hit.

Ryan and Moore, a man and woman, sang several songs and did some talking to fill in. The latter was neither good, as far as the material was concerned, nor the way in which it was rendered.

Princess White Deer, assisted by Os-ko-mon, presented a song and dance offering that completely stopped the show. The turn carries a special full stage setting with an Indian tepee at one side. As the curtain is being raised, singing is heard coming from the wigwam, following which the Princess appears and does a grotesque dance Several songs were rendered by her male assistant, and she did a series of dances, of which a clog stood out as being particularly good.

Lord and Fuller, a man and woman team, the former doing "nut" comedy, presented an offering that, for the main part, is an exhibition of cycling. Some fairly good stunts were done by the duo on unicycles, but the comedy did not go as well. The turn is sadly in need of bright talk in place of some of the material used at present.

Murphy and Lockmar scored a hit with their comedy offering. The act went over more because of the way in which they handled their material than because of its quality.

Copes and Hutton, two men, offered a great deal of "nut" comedy and some singing, but did not appear to be able to get very far. Like most acts of this sort, the turn became tiresome after a while.

Bostock's Riding School, in which three women and two men did a number of feats upon horses. I. S.

VICTORIA
(Last Half)

Lewis Stone, who opened, may lay claim to a novel idea in clog dancing. After starting with a dance in which his feet strummed the floor, he danced at right angles and, in fact, in almost every angle known to geometry. He finished by dancing upside down. Seizing a chandelier in centre of stage he swung his feet up and danced on a platform alongside the chandelier. He was well received.

Virginia Rankin is a rather junoesque songstress who fared much better with a medley of operatic airs than she did with the popular numbers and Southern medley she sang. Her voice is a trained one and clear, but rather lacking in lyrical charm. However, her act made a favorable impression, despite the fact that it is too long.

Janet of France, assisted by Fred Clinton at the piano and both working in a most charming setting, went over to a resounding echo of applause. She is an entertaining comedienne, is Janet, who knows the value of the French manner, talk and gesture, in vaudeville. And since she did not overdo the piquant part of her act, it went just as it should—well.

Friend and Downing, with their Hebrew dialect and straight talk, caused more laughter than anyone else on the bill. Some of their talk is funny, but some of it is not. Just the same, the audience laughed at everything they said or did.

"Sport in the Alps" means that a sextette of male acrobats disport themselves in an Alpine setting. There is nothing particularly thrilling or novel about their individual and collective tumbling, but, nevertheless, it may be considered a good closing act. More unity of action, however, would cause the act to fare better. M. L. A.

VAUDEVILLE

RIVERSIDE

Toney and Norman are out of the bill this week, their place being filled by Marie Nordstrom, and the change necessitated a complete re-arrangement of the second half of the bill. Miss Nordstrom opened after intermission, and Gilbert and Friedland were moved down to the closing position.

Challen and Keke, a man and woman, in a wire-walking act, opened the bill. The man, who starts the act in female costume, is a clever performer, while the woman merely assists him.

If there be such a thing as music in the new piano type of accordion, Diero can extract it and, judging by the applause, the instrument must, indeed, be a tuneful one. He is equally at home with popular or high-class compositions, executes like a virtuoso and gets a tone which was pleasing to the big majority. Diero was on in the second position and could easily have held a spot much farther down the bill.

Owen McGiveney, in a protean sketch, in which he portrayed the principal roles of "Oliver Twist," scored a decided hit. His changes were made in a remarkably short space of time, and his conception of the various roles was remarkable. His impersonation of Bill Sikes, Nancy and Fagin were the best in the little sketch, which in his hands assumed big proportions.

The approach of the spring season always brings with it a score of baseball jokes, stories and gags, and the Ward Brothers have assembled a lot of them. The English idea of the great national game as given by them might be called overdrawn and ridiculous if one had not read the criticisms published in the English dailies of the games which the American and Canadian soldiers are now playing abroad. Baseball, according to the English writers, is slow and only valuable as a medium for the display of American bluff. The Ward Brothers did well with their material, and a neat dance given as an encore won a big round of applause.

Alan Brooks in his sketch, "Dollars and Sense," first produced in vaudeville, elaborated to a four-act play, and then condensed for vaudeville, closed the first part and emphatically answered the oft-repeated assertion that vaudeville is tired of sketches and playlets. One of the big hits of the entire bill was scored by the piece and its players, and after innumerable encores Mr. Brooks was called before the curtain for a speech.

Marie Nordstrom opened after intermission, and if Toney and Norman could have witnessed the hit scored by the comedienne, undoubtedly would not have objected to appearing in that position. Miss Nordstrom has a different opening for her act than the one shown at the Palace recently, and the new hit is an improvement.

Lillian Russell, with a uniformed pianist, eight marines and a soldier who had won a half-dozen medals for bravery in France, as assistants did well with some old and new songs. A big portion of the act is devoted to stories of the marine corps of which Miss Russell is an honorary officer. In the midst of one of her stories of the exploits of the sailor fighters, a wounded sailor in a box inquired, "Who saved the marines at Chateau Thierry?" Miss Russell, not at all abashed, turned to him and said, "I am a marine, and naturally my thoughts of them come first, but I love you all, sailors and soldiers alike." "Well, I love you, too," replied the soldier, and the audience, catching the spirit of the thing, applauded both to the echo.

Gilbert and Friedland closed the show, a feat seemingly impossible for an act of this nature, but they not only held the difficult position easily, but scored one of the hits of the bill as well. Their new and old songs were received with genuine enthusiasm, and the big audience was held in until their final encore number had been rendered. "Pig Latin Love," a new Roosevelt song, and other popular numbers caught on immensely. W. V.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

AMERICAN

Pollard opened the bill with a comic juggling act, but made a slow start. The audience soon warmed up to him, however, and he went through the latter part of his offering easily. His juggling stunts are good and the trick feats were exposed in a laughable manner. He had something that the average juggler lacks and that is a good line of patter.

Chadwick and Taylor, a colored male and female team, offered a number of songs and patter, with a dance injected. The singing is fair and is the best part of the offering. The jokes and gags though, originated in the Stone Age and the dancing by the male member of the duo was heavy enough to shake the house.

Keating and Walton proved to be a riot of laughter. They started with a song about their respective sizes, the man being tall and the other small. A prettily executed dance followed the opening song.

Miss Walton showed some startling costumes in the course of the act and Keating proved himself a first-class tumbler in some slap-stick comedy that was injected into the offering. A number along the style of Bobby Heath's old act went over nicely, as they put over a burlesque on the love-making of yesterday and to-day. A number of dances, delivered as a farce, wound up the act strongly. Both are capable performers and size up as a dandy team.

John O'Malley found the going very easy, not only because it was St. Patrick's Day, but because he really has a very good tenor voice and rendered his numbers artistically. He started with a popular Irish song of the times and then offered a number of folk songs, taking one of the biggest hands of the bill. He was compelled to take an encore.

The Chalfonte Sisters closed the first half with a number of dancing novelties. One of the girls delivered a neat toe-dance after the opening number and a "Joker" number by the other also went over. The girls should omit the "kid" number as it does not suit the type of the girl that delivered it. In fact, they should avoid singing as much as possible, as neither possesses a good voice. A military dance completed the offering and sent them off to a big hand.

Walsh and Bently opened the second half with a pleasing tumbling act that had plenty of laughs in it. The boys use a special drop in one showing the hall of a hotel, where one takes the part of a bell-hop and the other of a guest. They started with some patter before proceeding to the acrobatic part of their offering, which was capably delivered.

Williams and Mitchell offered a comedy sketch that barely got over. The story tells of a man who goes to a cottage in the country for two weeks to escape his nagging mother-in-law and, at the same time, his wife does likewise to escape her husband's mother. Their houses are next door to each other and, after they meet, the whole sketch goes to smash. The offering really presented some good possibilities and, if properly handled, could be worked up for a real good turn. The best thing for the duo to do is to have it completely revised.

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The De Peron Trio closed the show with an acrobatic offering. This made the second of its kind in the last half, but, despite that, the three, consisting of two men and a woman, performed capably and came in for a big hand. G. J. H.

ROYAL

The show at this house this week is called "An All Favorites Bill," and, judging from the reception all the acts received, the show is correctly billed.

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Libonati proved to be a thorough artist on the xylophone. He entered with some fast classical numbers and then offered a waltz ballad. The manner in which he played the "Rosary" kept the audience as quiet as the proverbial mouse, and quietness is not a characteristic of this audience. Some jazz at the close of his offering netted him enough applause to compel him to take two encores.

Jimmey Hussey, assisted by William Worsley, presented his "Somewhere in Vaudeville" military skit and took the honors as the laughing hit of the first half. Hussey has a manner of delivering his patter and songs that is sure to make one laugh, no matter how many times he has heard the joke or song. Worsley is undoubtedly one of the best straight men playing in vaudeville, and his laugh at Hussey's gags is contagious.

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Ruth Roye's entrance was the cue for a number of the ladies in the audience to say in a stage whisper, "She's got a new dress." And so she has, and also a lot of new songs that are put over in the old Ruth Roye manner which adds to her popularity every time she comes.

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Howard's spectacle closed the show and pleased all who remained. The hour was late, and it was due to that fact that most of the audience was leaving while his animals were performing.

G. J. H.

FIFTH AVENUE

Billy Bouncer's Circus led off and started the show in fine fashion. The turn is one that has been playing in vaudeville for some time, but it still remains the same good bit of entertainment.

The Bolger Brothers played several classic and popular selections upon the banjo and scored a full-sized hit. They started with a medley of operatic airs, including snatches from the "Poet and Peasant Overture," "William Tell Overture," and "Il Trovatore." They followed this with a popular "Rose" ballad. A medley of jazzy tunes sent the turn off to a fast finish and the boys could have taken an encore had they so desired. They are a pair of skilled performers and make their work a delight.

Sallie Fields, Charles Conway and Company, the latter of three designating a pianist, registered heavily with their singing and talking act. Miss Fields started with a few popular songs, rendered forcefully, the singer adding emphasis with a series of grotesque gestures. Following the singing, she departed to make a change in costume and the pianist rendered a medley of jazzy melodies. She then came out, attired in men's clothing, looking better in the masculine attire than most woman performers who attempt wearing trousers, and was followed by Charles Conway. The two did a dialogue and rendered some slap-stick comedy in addition to some songs.

Emmett Devoy and Company, including Maude Richmond in the role of a mother, offered a domestic playlet that was well liked. The story has one or two weak points and the supporting cast, namely the two children, could work some improvement in the way in which their lines are delivered. But the work of the principals, with De Voy portraying a cynical father, made up for it. The sudden change in the father's attitude in the end comes rather abruptly and mother's diary, which furnishes the story, is rather thin, considering the fact that it is supposed to have recorded in it the happenings of years. The offering, as a whole, however, is very nicely put on and can hold its own.

Mabel Burke rendered an animated song and came in for her usual share of applause for her excellent interpretation of the numbers and her clear voice.

Adrian, styled "The Colored Funster," lived up to his billing with his song, dance and talk offering. He was assisted by four men, one of whom did no more than pose. That the turn went over for a hit, was due more to the clever way in which Adrian handled his material than for the quality it possesses. The patter could be strengthened and a good up-to-date comedy song could be added to advantage. The surprise entrance did not get a big laugh, due to the fact that it was not worked properly.

A feminine arm was protruded through a partition in a light blue drop and, after going through several fantastic motions, was withdrawn, and followed by Adrian. The arm was exposed too long, so that the effect was spoiled. The concluding song, done by a trio, went well at the finish. They should include another number together earlier in the act, for they appear to be able to sing well ensemble.

Truly Shattuck and Emma O'Neill presented an act built along the lines of the usual sister act seen in vaudeville nowadays. It includes some singing, slap-stick comedy and the customary "kidding." The duo worked well together and rang up a hit of no mean size. A comedy number of Miss O'Neill sung in negro dialect, went particularly well.

Will N. Ward and Martha Prior registered effectively with their singing and talking. Ward is a capable comedian and is ably supported, both working well. The offering went over for one of the hits of the bill.

William S. Harvey thrilled the audience with his spectacular balancing feats. He has an excellent routine of stunts and held the crowd in until the finish. I. S.

VAUDEVILLE

KEENEY'S
(Last Half)

The Spinners opened. They do a novel juggling act that is replete with odd bits of manipulation. The team works smoothly and rapidly and scored deservedly. Grundy and Young, a pair of colored comedians who can sing and dance and put over comedy stuff to perfection, held the number two spot. A lively dancing finish sent the colored boys off to a rousing hand.

The White Trio, father, mother and daughter, apparently, offered a series of instrumental selections, on piano, violin and saxophone, that pleased immensely. The girl, who is a very graceful dancer as well as a good musician, did a mild Hula-hula toward the finish of the act that deservedly scored a big hit. The act is a standard offering that will get by in any company.

Payton and Hickey, presenting "The Fox Hunters," a conversational skit containing plenty of bright snappy material, kept the bunch giggling during the first three minutes of their act and laughing uproariously during the last fifteen minutes they occupied the platform. The comedian is slightly suggestive of Jimmy Hussey in method, a privilege that evidently goes with the right to use the act, which was formerly presented by Hussey and Sully. Payton and Hickey make a good combination, both being competent in their lines.

Marie Adams, who bears a striking resemblance to Corrinne Tilton, and who, by chance, might be that identical person, presented a well-written songalogue that served to bring out in full measure her extremely well-developed talents as a character vocalist. A waitress number that sounded new, and which contained a great set of comedy lyrics, was repeatedly encored. Miss Adams, or, should we say, Tilton, landed solidly at Keeney's.

Roscoe's Royal Nine, a female minstrel aggregation in white face, closed the vaudeville section. The act is made up of solos, gags, bits of specialties, all of which are cleverly put over. The act is a corking flash number, and should make a good feature attraction for any house with a clientele like Keeney's. H. E.

EIGHTY-FIRST STREET
(Last Half)

The bill at this house provided exceptionally good entertainment and made up for the last week or more, during which the house had given three and four acts on its bill.

The Musical Geralds started the programme off by stopping the show. The act is artistic throughout and should please on any bill. The instruments used are the violin, 'cello and banjos and a table with a number of mandolin-like instruments arranged according to the scale. The playing is good, in fact, the whole act is refined and pleasing entertainment.

Bobby Woolsey and Hazel Boyne followed. This is a team that would score on the big time if they realized their possibilities. Woolsey not only walks like Pat Rooney, but has certain steps used by Rooney that others have not imitated. Miss Boyne is a pretty little blonde and a capable partner. The patter and delivery is exceptionally good, and the whole act teems with personality on the part of the duo.

Hugh Herbert and Company offered his latest sketch and scored high. The acting is natural and the offering finely presented.

Jimmey Hussey opened the second half after the film. Assisted by Arthur Worsley, he offered his "Somewhere in Vaudeville" skit. Hussey stopped the show with his Hebrew songs and was compelled to render two encores.

The Gliding O'Mearas closed the show with their dance offering and held the house to the last number. G. J. H.

VAUDEVILLE REVIEWS
(Continued from pages 9 and 10)

METROPOLITAN
(Last Half)

Conchas, Jr., and Company, in number one position, presented a juggling and balancing act of merit.

For his opening he balances a four-foot rod on his forehead, spins a plate with each hand and then mounts a bicycle, puts both feet on the front wheel and works the machine around a complete circle with his feet. He then does balancing with heavy balls on rods, catching the balls in the small of his back when he knocks the rods from under them. For his next stunt he balances a safety bicycle, with the handle bar resting on his chin and, keeping the balance, goes up one side and down the other of a 10-foot ladder set upright at centre stage. For his finish four heavy balls, about six inches in diameter, are shot from the flies and Conchas permits each to land on the small of his back and roll off stage.

Eva Shirley is evidently a favorite at this house, for the audience started applauding the moment her name was announced on the cards. She sang four songs and could have taken one or two encores.

"Marcelle," a musical tab. with three principals and four chorus girls, was presented with a rather effective full stage set. The skit consists of comedy dialogue and five songs and has to do with a girl who elopes dressed in her father's clothes. There is not much to it, and the principals, a black-face comedian, a straight man and the eloping girl, have little to do.

Sol Berns, a Hebrew monologist, started with patter and finished with songs, of which he sang three. They were parodies on popular numbers and won him more recognition than anything else in his act.

The two Chalfonte Sisters closed the bill with a well-arranged dance offering. The girls are clever dancers and were well received. E. W.

HARLEM OPERA HOUSE
(Last Half)

Frank and Tobie opened the bill with an act that is rarely seen in the opening position, it consisting of singing and dancing. Miss Tobie rendered most of her numbers in the style of Frances White and bears a noticeable resemblance to her.

Thorndyke and Curran started slowly, but worked up to one of the biggest hands of the bill. The opening part of the act is not timely, as it was meant for war days. One takes the part of a naval recruiting officer and the other of a recruit. The patter and songs, the latter mainly parodies, went over for generous applause.

McNally, Dinus and De Wolf, two men and a woman, followed with a pleasing variety of songs, dances and tumbling stunts. The trio are capable performers and put each number over for a hit.

Betty Bond followed the Houdini film with a character song cycle, and was the hit of the bill. She uses an attractive setting and gives, in song, an impersonation of the various tenants of an up-to-date apartment house, showing a girl of fourteen, a chorus girl, a jazz fiend and a number of others, all delivered in an exceptionally capable manner.

Frank Mullane gave an offering of songs and stories and was compelled to take an encore. Most of the stories are old, but the songs are delivered in a good voice and manner.

Tom Linton and His Jungle Girls closed the show and scored high. A few new numbers would not be out of place in the offering. G. J. H.

PROCTOR'S 125TH STREET
(Last Half)

A song booster started the bill going by getting mixed up in the words of his first song.

Louis Leo followed with a variety of sailor and acrobatic stunts. He will be found under New Acts.

Pasquette and Collier offered a song and patter tryout. See New Acts.

Ralph Stenard started with a number of classical and popular songs on the xylophone. He is a capable player on that instrument and was compelled to take an encore.

Blythe and Gay presented a pleasing little playlet. They will also be reviewed under New Acts.

Owen and Moore proved to be a riot of laughter with a number of songs and clever patter. Miss Moore would easily pass for Owen's younger sister and, considering that she is really his mother, is almost in a class with Lillian Russel when it comes to keeping young and pretty.

Pearl Sindeaar, assisted by two men who are not billed, but are just as vital to the offering as she, took a big hand with a comedy sketch.

Patricola put her song cycle over with a lot of pep and found favor with her violin playing.

Minerva Courtney and Company, are now using a new sketch, with one man instead of the two she formerly had.

Adrian took the laughing hit of the bill with his old comedy offering.

Bernard and Duffy, playing at the Alhambra this week, happened to visit Bob O'Donnell and at his request went on without make-up and in street clothes.

W. Horlick and Company closed the show with a number of Russian and gypsy dances that were excellently done. The offering is artistic from beginning to end and will undoubtedly reach big time.—G. J. H.

PROCTOR'S 23RD STREET
(Last Half)

Baron's Midgets opened the bill and found the going hard.

Watkins and Williams followed with a number of songs and some poor patter. The singing in the offering pleases but the lines should be omitted or changed for something that is really humorous.

George Rolland and company started fast with a comedy offering and kept the laughs coming. The scene of the act is laid in a basement, where Rolland and a helper are supposed to fix the furnace. A woman is the rest of the company but has little to do. The comedy is good for a laugh on any bill.

Tony followed with her violin. She is dressed as an Italian boy, in patched clothing, and her tousled hair added to the effect.

Irene Prince and a young man who takes the part of a call-boy but is not billed, offered a comedy skit that presents good possibilities. The young man is an excellent eccentric dancer and puts his "nut" comedy over well. Miss Prince is petite and a capable partner for him.

Kingsley Benedict and Company offered his sketch and took one of the biggest hands of the bill. The playlet is well presented and, though the acting is a trifle overdone, it should please anywhere.

Burns and Kissen put over their old comedy offering with a few new songs. The patter should be replaced with some new gags, as the material they are using is mildewed.

Danse Fantasies closed the show with a number of dances, of which the closing one was the best. G. J. H.

FIFTY-EIGHTH STREET
(Last Half)

Norman Talmo opened the bill with an act that included contortion and several acrobatic feats. He is a clever entertainer and did his stunts in a sort of serio-comic manner that sent the turn over for a big hit.

Ryan and Moore, a man and woman, sang several songs and did some talking to fill in. The latter was neither good, as far as the material was concerned, nor the way in which it was rendered.

Princess White Deer, assisted by Os-ko-mon, presented a song and dance offering that completely stopped the show. The turn carries a special full stage setting with an Indian tepee at one side. As the curtain is being raised, singing is heard coming from the wigwam, following which the Princess appears and does a grotesque dance Several songs were rendered by her male assistant, and she did a series of dances, of which a clog stood out as being particularly good.

Lord and Fuller, a man and woman team, the former doing "nut" comedy, presented an offering that, for the main part, is an exhibition of cycling. Some fairly good stunts were done by the duo on unicycles, but the comedy did not go as well. The turn is sadly in need of bright talk in place of some of the material used at present.

Murphy and Lockmar scored a hit with their comedy offering. The act went over more because of the way in which they handled their material than because of its quality.

Copes and Hutton, two men, offered a great deal of "nut" comedy and some singing, but did not appear to be able to get very far. Like most acts of this sort, the turn became tiresome after a while.

Bostock's Riding School, in which three women and two men did a number of feats upon horses. I. S.

VICTORIA
(Last Half)

Lewis Stone, who opened, may lay claim to a novel idea in clog dancing. After starting with a dance in which his feet strummed the floor, he danced at right angles and, in fact, in almost every angle known to geometry. He finished by dancing upside down. Seizing a chandelier in centre of stage he swung his feet up and danced on a platform alongside the chandelier. He was well received.

Virginia Rankin is a rather junoesque songstress who fared much better with a medley of operatic airs than she did with the popular numbers and Southern medley she sang. Her voice is a trained one and clear, but rather lacking in lyrical charm. However, her act made a favorable impression, despite the fact that it is too long.

Janet of France, assisted by Fred Clinton at the piano and both working in a most charming setting, went over to a resounding echo of applause. She is an entertaining comedienne, is Janet, who knows the value of the French manner, talk and gesture, in vaudeville. And since she did not overdo the piquant part of her act, it went just as it should—well.

Friend and Downing, with their Hebrew dialect and straight talk, caused more laughter than anyone else on the bill. Some of their talk is funny, but some of it is not. Just the same, the audience laughed at everything they said or did.

"Sport in the Alps" means that a sextette of male acrobats disport themselves in an Alpine setting. There is nothing particularly thrilling or novel about their individual and collective tumbling, but, nevertheless, it may be considered a good closing act. More unity of action, however, would cause the act to fare better. M. L. A.

VAUDEVILLE

MARIE CAHILL

Theatre—*Palace.*
Style—*Songs and Stories.*
Time—*Twenty-five minutes.*
Setting—*Special.*

Marie Cahill star of many musical comedies, and recently with the rural drama "Around the Corner," is showing vaudeville patrons an act, which on account of the exceptional ability of the comedienne, her wise choice of material and her excellent showwomanship, is sure fire.

Assisted by a male pianist who furnished her accompaniments she opened the act with a special song, the chorus of which was made up of her old hits, "Nancy Brown," "The Congo Love Song," "The Bamboo Tree," "Navajo" and other familiar melodies which awoke pleasant recollections.

After a short introduction in which she told of her troubles with the elevator girls at her hotel, another song started and the audience prepared itself for the usual array of vocal numbers, which many legitimate stars seem to think is all that is necessary to insure a success in vaudeville. A phone bell interrupted the song and Miss Cahill taking up the receiver explained to a "Lucy" at the other end of the wire that she had interrupted her in the midst of her act. Then followed one of the brightest bits of comedy telephone conversation heard in months, and it almost immediately developed into the hit of the entire act. Every line carried its laugh and Miss Cahill put over every bit with all the style and finish of the true artist.

This was followed by more songs, a "blue" number went well, and then a song drama by Lt. James Europe, in which was told to a tuneful melody the story of the colored soldiers' charge over the top.

Another song of the colored soldiers by William Jerome entitled "The Bon Bon Buddies, Here They Come" ended the act with big applause and bows innumerable were called for.

As an encore, Miss Cahill, evidently remembering the success of the telephone bit, went to the instrument and again talked with "Lucy." "Yes, it's all over" she said, "really wonderful, not a bit like Newark, all my friends are here, the agents and all. It's really wonderful, I must wait until I see you and tell you everything, Good-bye."

Miss Cahill's new act is a big town, big time offering. W. V.

CLEMONS AND ROGERS

Theatre—*One Hundred and Twenty-fifth St.*
Style—*Comedy act.*
Time—*Twelve minutes.*
Setting—*In one.*

Judging from the speed and numbers of this offering, these boys must have played in burlesque.

One of the team, a short stout man, started the act with a jazz song in which he was interrupted by his partner, who started the laughs going immediately on his entrance, made up as a tall, red-headed vampire. He was attired in a tight black dress, with a green tin butterfly on an almost entirely bare back. Some patter followed and was received with laughter mainly because of its delivery by the man in female make-up.

The other of the duo then rendered a ballad and his partner made another entrance in another female make-up at the end of the song. The patter here was clever, but most of it entirely too crude for vaudeville. At a "stag," perhaps, the gags would be in place, but they certainly did not belong here.

A burlesque on an Egyptian dance by both men in female oriental costumes that were screams sent the boys off amid a riot of laughter. With the crude stuff omitted, the act may reach better time. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 13)

AT THE END OF THE TRAIL

Theatre—*Yonkers.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*Full stage.* (*Special.*)

Rosalind Ardine, Howard Sinclair and Richard Kramer, formerly in stock in this town, are staying at this house for an indefinite period and will present a new sketch every other half of the week.

"At the End of the Trail," a story of Indians, was their first offering and stopped the show here until Sinclair had delivered a curtain speech.

Briefly, the story tells of an Indian girl with a strain of white blood in her veins, who has always desired to leave the Indians with whom she is living and return to her own race. She falls in love with a soldier from a fort near the reservation and is about to leave with him.

Another Indian, however, is in love with her and follows their trail. The girl then discovers that the soldier is the man who killed her father and, arriving at a certain point, refuses to go further with him. In the meantime the Indian has caught up with them and a thrilling fight ensues in which the Indian kills the white man. The girl then goes back with him and no longer desires to be white.

The playlet was very well presented and acted. G. J. H.

LYNN AND BERGER

Theatre—*One Hundred and Twenty-fifth St.* (*tryout*).
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*Two* (*special*).

The curtain rises on a special drop in two showing the exterior of an insane asylum.

Lynn, taking the part of a "nut," opened the offering by standing at the extreme end of the stage and going through the motions of singing "Silver Threads," while Miss Berger sang off stage. Her entrance while singing the last line was good for a few giggles.

They started with some patter that was slow at the beginning but improved as it went on. A "Somebody" number by Miss Berger was delivered in a pleasing voice, while Lynn fetched some laughter by comedy in pantomime in back of her. The patter that followed the song contained some good gags, but, somehow, failed to get over. The last verse of the closing song they use is a bit crude and may not go in all houses.

As a whole, the offering moves fast and is nicely delivered. G. J. H.

MADAME DONALDO

Theatre—*One Hundred and Twenty-fifth St.* (*tryout*).
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Madame Donaldo, assisted at the piano by a young man in an army lieutenant's uniform, offered a cycle of classical songs.

She started with a selection from an opera in a good soprano voice. A solo by her pianist showed good ability and scored a generous hand. A few classical numbers and an Irish ballad received some applause.

In spite of the fact that the offering scored fairly well here, there is something lacking. It may be that the number caters too much to the classic side. There is a noticeable need for something with a little more life in the act. With that need filled, the small time should be easy going. G. J. H.

NELSON AND NELSON

Theatre—*Proctor's 125th Street.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Special.*

Nelson and Nelson, two men, have an acrobatic novelty that should be able to open performances on the better small time with success. There are no sensational stunts, but the way in which they go through their routine and the natural way in which they put their comedy over, make it a worth-while offering.

One way in which the act can be improved, however, is by a change in costume. The raiment used at present is not very becoming and detracts from the work of the men.

The two made their appearance upon stilts and did a series of hand-to-hand lifts and other feats of strength. One of them, wearing a red wig, provided some comedy with his funny antics. There was one stunt where one of the men removed his stilts and, stepping upon the shoulders of his partner, donned a skirt about fifteen feet long. This completely covered the man upon the ground, making it look as though one tall woman was standing there. Some more work was done by one of them upon a bar, held aloft by the other, still upon the stilts. For a finish, they did a series of whirls and leaps through hoops. I. S.

HACKETT AND DELMAR

Theatre—*Hundred and Twenty-fifth St.*
Style—*Dancing.*
Time—*Sixteen minutes.*
Setting—*Full stage.* (*Special.*)

Hackett and Delmar need but a very few weeks before they will be able to play the big time successfully.

The act opens in a very pretty setting, with draperies for the top. Hackett comes on with an announcement in song about the act and, in it, he also asks for a partner to dance with. In the latter part of this song Miss Delmar joins, applying for the position. The two then start the dancing program by giving a very good exhibition of eccentric dancing. A dance by Miss Delmar, alone, followed.

A song and dance by Hackett, which came next, contained nothing out of the ordinary in the way of steps, but was nicely delivered. Miss Delmar then gave an exhibition of bare legs and feet while doing an Egyptian number that was very well put over. The music here is well selected, but should be a bit slower. A number of jazz dances by both and a few songs by Hackett completed the offering.

Hackett's dancing is a bit stiff, but he will most likely loosen up in time. The gowns and setting are pretty and are an asset to the act. G. J. H.

MONA GRAY AND SISTER

Theatre—*Proctor's Fifty-eighth St.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In two.*

Mona Gray and sister have an act on the style of the ordinary sister act and it differs only in the fact that the sister in this offering plays the piano, while Miss Grey sings a few numbers before joining her. Miss Grey's voice pleases, but has very much room for improvement. The songs she renders are also old and not in the least up to the times. In one of them she invited the audience to join in the chorus.

With a new repertoire of songs Miss Gray and her partner would find the small time easy going. G. J. H.

FRANK AND TOBIE

Theatre—*Eighty-first St.*
Style—*Singing and dancing.*
Time—*Ten minutes.*
Setting—*One and two.*

A man and woman do some singing and a series of dances, one of them original, in an act that, generally, possesses little out of the ordinary. The singing is none too well done, and the dancing, while somewhat better, lacks the class necessary to put it on better time. There is a jazzy dance by the man which looks very much like one of the dances featured by Frisco, and while not an exact imitation, bears sufficient resemblance to the original to arouse comment.

They start with a song in one containing several catch lines dealing with kisses in England, France, etc. This is all done in one. The drop is then lifted and, in two, they do a dance, together with some back bending by the woman member of the team. The jazzy dance previously referred to comes next. A jazzy melody is then sung by the man and his partner reappears, wearing an eccentric costume, the two doing a fast dance. The last number, which they announced as being original, is called "The Jockey Dance." It was an interpretative offering, with the lady interpreting the actions of the horse while her team mate represented the jockey. That part of the act has been use by them for a long time. It was a unique bit and was well liked. I. S.

PASQUETTE AND COLLIER

Theatre—*125th Street.* (*Tryout.*)
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*In one.* (*Special.*)

Pasquette and Collier will have to give the public more than patriotism to save their act.

They use a special drop with a large open heart in the centre, from which they enter. The act starts off with patter that was new when the vaudeville theatre came into existence. A few in the house who were charitably inclined gave them a snicker and a giggle for their efforts. Pasquette delivered a recitation to a Ford car as a parody on "Gunga Din." This has never been heard before. An Irish song by the lady of the duo livened up the offering a bit, as her voice pleased. The man then followed with a "navy" number in sailor's uniform and wore a service stripe on his sleeve. A few other songs by the two, hitting the patriotic theme, completed the offering.

With the opening patter omitted or changed, they may get bookings on the small time. G. J. H.

CORCORAN AND MACK

Theatre—*Fifty-eighth Street.*
Style—*Talking and singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Corcoran and Mack have a fast going skit that went over for a big hand at this house. They started with a comic prohibition song which set a good pace, and the patter which followed the song kept up the stride. One of the boys took the part of a comedian, while the other was trying to explain something to him. The patter is clever and delivered in a laughable manner. A dance by the comedian revealed good pedal ability.

The latter part of the offering could be worked up to advantage. A "wonder" number by one of the boys, and a song about logic, brought a generous hand and made a good finish. The better class of small time should be easy going for the boys. G. J. H.

VAUDEVILLE

BERT DRAPER

Theatre—*Proctor's 23d Street.*
Style—*Monologist.*
Time—*Fifteen minutes.*
Setting—*One.*

Bert Draper has dug up a style of act so old that it will be readily reckoned as new by nine-tenths of present-day vaudeville fans. The fact that the form of monologue and character Draper assumes were at the heighth of their popularity when father was a boy, does not indicate in any way, however, that he should be rated as unprogressive or old-fashioned. Exactly opposite is the case. In digging into vaudeville's ancient treasure chest, Draper brought forth something worth while and should be credited with a spirit of enterprise that merits commendation, instead of censure.

Clad in the high plug hat and frock coat of an old colored preacher, Draper makes his way to centre stage, where he proceeds to reel off a stump speech, delivered in a manner that in no way is a copy of any of the countless blackface monologists, who have preceded him in this line of work, but which, at times, is more or less reminiscent of the method employed by Hughey Dougherty, Senator Frank Bell and other old-timers. He utilizes a table for comedy, likewise an umbrella. His monologue is also up to the minute, consisting of a talk on such timely topics as prohibition and similar subjects. The talk is full of bright points which Draper handles in first-class comedy fashion. Most of the gags and quips are new and those that are of older vintage are given an up-to-date twist that makes them seem new.

After keeping them laughing and applauding continuously throughout the act, Draper closes with a song that thoroughly fits his colored preacher character, but which is not funny enough to bring him back for the number of bows his previous excellent work entitle him to. It might be a good idea to drop the song as an experiment for one or two shows, and finish the act with a sure-fire gag or bit.

If Draper feels he must close with a song, then a special comedy number should be secured that will match up with the laughable and well-delivered comedy stuff that goes before. As it stands, the act will have no trouble in landing for a goodly sized hit in the popular-priced houses. With the right finish, it would prove to be a novelty for the big ones that would make the young folks talk and the old folks feel young again. H. E.

LORD AND FULLER

Theatre—*Yonkers.*
Style—*Cycling and musical.*
Time—*Fourteen minutes.*
Setting—*In two and one.*

Lord and Fuller have a pleasing variety double that will find their present time smooth running.

Lord started the skit with some commonplace entrance and Miss Fuller entered riding a single wheel, wearing a pair of tights and a dress that only reached some distance above her knees. Some patter between the two ensued, with a few good gags. Lord then made an exit, while Miss Fuller rode around the stage for half a minute. He reappeared then on a wheel. The comedy in this part of the offering was poor and should be changed, or omitted.

The setting then shifted to one and they completed the offering with some violin playing on the part of Miss Fuller that showed fair ability, while Lord juggled a number of clubs. The offering can be worked up a bit when it will go over better, especially if the comedy is improved. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from page 12)

LE ROY AND HARVEY

Theatre—*Keith's Jersey City.*
Style—*Comedy skit.*
Time—*Sixteen minutes.*
Setting—*Full stage.* (*Special.*)

Le Roy and Harvey, man and woman, present a lively little comedy skit which gives the female member of the act an excellent chance to display her ability as a legitimate comedienne. The couple carry a special set, showing the interior of a cowboy's cabin that is atmospheric to a marked degree and far and above the regulation interior stuff used as a scenic background by most vaudevillians offering Western sketches. The team manages to extract a big bunch of laughs out of the material they are using at present, the man assuming a cowboy character very well indeed and playing straight as a feeder to the woman.

The woman, according to the slight story, is mistaken for a cook that the cowboy has advertised for. Of course, she isn't, but, inasmuch as the cowboy insists that she is, she makes the best of things and proceeds to prepare a meal. The action descends to the lowest of low comedy here, but the woman's knowledge of comedy values makes more than one cut-and-dried conventional farce situation unusually funny. The couple can go along with their present vehicle and find no trouble in making more than good with small time audiences. If they aspire to the bigger bills, however, they will have to fit themselves with a stronger playlet. As they both have the goods when it comes to acting, an act with more substance to it would seem to be the answer. Incidentally, the act went over for a real hit at Jersey City, as it will in any house that caters to a similar type of "pop" priced audiences. H. E.

QUIXEY FOUR

Theatre—*Proctor's 125th Street.*
Style—*Musical.*
Time—*Sixteen minutes.*
Setting—*In one.*

The Quixey four are a capable singing quartet, which, with more work, should be ready for a swing over the smaller big time houses and the better class of small time. At present, there is a tendency on the part of one or two of the men to sing too loudly, but, with more work, this difficulty should be remedied. They are neatly costumed, the green plush jackets and white flannel trousers fitting them nicely. In addition, they perform well on the banjo, and one of them, a baritone singer, is a versatile chap who also dances.

They started by singing a Dixie selection that went well, although one of the tenors could be heard above them all. The baritone then sang a comic number and the other three joined in the refrain. It went over to big applause. A song was also sung by the pianist, with all four joining him during the second chorus. They rendered it in the usual way employed for songs of this type and, here again, one of them sang above the rest. A ballad was done in pleasing fashion by the pianist, who tickled the ivories in accompaniment. Following this piece, three of the men played banjos and, with the pianist still working on his instrument, rendered a medley of classic and popular tunes that ended with Sousa's "Stars and Stripes." There was another song by a tenor, accompanied by two banjos and the piano, and then a darkey number by the baritone, who wound up with a dance. It went well at the finish, and the boys were forced to take two encores. I. S.

FRANK AND MILT BRITTON

Theatre—*Proctor's 23d Street.*
Style—*Musical act.*
Time—*Sixteen minutes.*
Setting—*One.*

Frank and Milt Britton, two personable young men who play percussion and wind instruments well, are presenting a straight musical specialty that is full of "pep." The boys wear smartly tailored business suits of unobtrusive pattern and color, which they carry extremely well. Their natty appearance is worthy of special mention.

The act opens with a medley on a pair of xylophones, which, by the way, are exceptionally brilliant in tone and, what is even more important, are perfectly tuned. The next number is also a xylophone duet, in which the team evidences the fact that they can hammer out the raggy stuff just as well as standard operas and heavier classics. A chime effect, worked in off-stage, adds a likable touch of novelty to this number. The third number is a trombone and xylophone duet.

A double on the cornet and trombone, with both performers blaring out a quality of jazz melody that stamps them as experts in this peculiar and admittedly difficult form of musical expression, went over like a house a-fire. A ballad, played with mutes in the brass instruments, served as a pleasing contrast to the jazz that preceded it. The same ballad, played in a raggy tempo, immediately following, sent them off to a substantial hit. This is a high class act for small time. Could surely put it over, if given an opportunity, in the big houses. H. E.

THE MORAK SISTERS

Theatre—*Fifty-eighth St.*
Style—*Acrobatic.*
Time—*Twelve minutes.*
Setting—*Full stage.*

Four girls, bearing sufficient resemblance to each other to pass as sisters, offered a novel acrobatic act which took one of the biggest hands of the bill at this house, despite the fact that they closed the show.

Their start was exceptionally good and took the house by surprise. The curtain rose on a full stage, with the girls suspended in mid-air from a carousel-like contrivance which whirled them around while they held themselves with their teeth only. The entire offering was taken up in this manner, with the girls assuming various poses in mid-air, while the apparatus was twirling them around at a fast rate. A few tableaux were also worked in and presented a pretty appearance.

With a little more playing time added to the offering, it should reach better time. G. J. H.

THE PIEROTTOS

Theatre—*Fifty-eighth Street.*
Style—*Acrobatic.*
Time—*Nine minutes.*
Setting—*Full stage.*

This is an ordinary trapeze offering that should make a fair opening or closing number on the small time.

The team, man and woman, started with a waltz and then proceeded with the acrobatic part of the offering. The lady member of the duo put over some good work in suspending herself by her teeth in mid-air and doing a few stunts while in that position. A number of feats, while suspended by their feet, and some ordinary trapeze work completed the offering. G. J. H.

WARREN AND FROST

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*One and full stage.*

Warren and Frost, a man and woman, have a song and talk act that commands considerable interest. Several classic and popular selections are rendered fairly well and the talking has several good bits. Generally, however, the offering lacks real class. On the small time it should be able to hold its own, but it lacks the necessary speed and dash to place it on better time. A bit of dancing or just a few steps done while they sing some of their songs, would help them immeasurably.

Following the rise of the curtain, the woman member of the duo stepped forward and started singing a selection from "Madam Butterfly." Her partner then appeared and sang a snatch from an old-fashioned song. In this fashion, first one and then the other singing, she offered several operatic pieces and he some popular tunes. This was all done in one. Following some talk, for the purpose of explaining that they were to pretend they were married and would say sarcastic things to each other, the curtain rose, disclosing a full stage setting. They both then seaten themselves at a table, she knitting and he reading a newspaper, and started a cross-fire dialogue. They finally again stepped forward and sang a number of classic and semi-classic melodies in one. I. S.

ERIC ZARDO

Theatre—*Eighty-first Street.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*In one.*

Eric Zardo is a capable pianist and renders several classic and semi-classic selections in pleasing fashion. However, he seems to be in the same predicament in which most performers of this sort find themselves. His act lacks the variety necessary to put it on the big time. An act, in which only the piano is played, nowadays, is seldom an attraction unless the performer is very famous. Otherwise, an audience wants variety. Zardo should be able though to get together with several other musicians or singers.

He started with a medley of classic pieces and followed with one by Tchaikowsky. A medley of operatic airs and folk songs went well and concluded with a popular dance tune. The latter was well done and called for an encore, the audience at this house being partial to musical acts. It is doubtful whether Zardo would do as well elsewhere. I. S.

THREE HARVARDS

Theatre—*Eighty-first Street.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Special.*

Two men and a woman who form this turn have a bar act that presents very little out of the ordinary and lacks speed in addition. They have some good stunts, but there is not enough fast action. A very pretty setting, in full stage, lends to the appearance of the turn, but, taken all in all, it is distinctly a small time act.

One of the men started by doing some twists, whirls and lifts on the flying rings. He was joined by the other, and both performed on the rings for a while. Some head-stands and neck-stands on a sort of trapeze arrangement were well done. There was one stunt, used as a feature, in which the two men hung from the arm of the woman, who, for a finish, carried both off stage.

The act needs more fast action. As it is, it will probably find the going rough. I. S.

STOCK REPERTOIRE

SUMMER SEASON TO SEE MANY COMPANIES

PREPARATIONS STARTING NOW

There will be more Summer stocks in operation this year than ever before, a condition that seems to be warranted by the unusual success which came to most companies throughout the country last year.

Prominent among those who will add to their list of stock companies this Summer is S. Z. Poli, who will increase the number of his organizations from four to six, or perhaps eight.

Heretofore the Poli Summer stocks have been located in Wilkesbarre, Worcester, Springfield and Waterbury. This year it is his intention to locate companies in from two to four of the other New England cities, in which during the Fall and Winter seasons he runs vaudeville in his houses.

As yet the names of the towns to be added to the stock list have not been announced, but within the next two or three weeks the engaging of people will begin, and as the majority of Poli's thirty odd theatres are located in New England it is reasonable to suppose that the new companies will be located there.

Charles E. and Harry Blaney, who in the last few months have become strong factors in stock, will also increase the number of their companies. With the opening two weeks ago of the Academy of Music, Fall River, they began an addition to their string which, they say, will not cease to grow until they have a circuit of from twelve to fifteen houses. Their theatre in Troy, in which they are temporarily playing combinations, will return to stock the latter part of May or the first of June.

Howard Rumsey has begun preparations for his regular Summer seasons in Syracuse and Rochester and is continuing his Buffalo organization.

Jessie Bonstelle, who for years has played a Spring, Summer and Fall season of stock, has in contemplation the formation of two companies this season instead of one, as heretofore. If she carries out this plan, she will head one of them, but each organization will bear her name and each will play cities in which her company has won popularity.

Other companies either contemplated or in process of formation are the Albee Players for Providence, the Liberty Players for Norumbega Park, Boston; the Brownell-Stocke Company, which will probably again locate in Dayton, and the Stuart Walker Players for their annual seasons at Cincinnati and Indianapolis, and James Durkin Stock for Skowhegan.

STRIKE HITS PATERSON HARD

PATERSON, N. J., March 15.—Paterson theatres have been hard hit by the car strike, as patrons, many of whom live on the outskirts of the city, have been unable to get to town. "It Happened in Paterson" started off splendidly last Monday and bid fair to break the season's record when the strike was declared and light business ruled for the last of the week. Patrons who had made reservations for seats kept the box office man busy cancelling them. "The Fatal Wedding" is next week's bill.

RUMSEY PLAYERS OPEN EASTER

ROCHESTER, N. Y., March 17.—The Manhattan Players, under the direction of Howard Rumsey, will open their seventh annual Spring and Summer season on Easter Monday. Several of last season's players will be with the company.

SALEM CO. GIVES NEW PLAY

SALEM, Mass., March 12.—"A Rural Cinderella," a new play, was given its premier on Monday night by the stock company at the Empire Theatre and scored a success. The play is the joint work of Wm. F. Searle, formerly city editor of the *Salem Evening News*, and Harry Katzes, manager of the stock company.

The piece is a rural comedy drama, the scenes of which are laid in a small New England town, which has been dying from "dry rot," a fact realized by Ruth Norton, a young school teacher of the place. She plans to restore it and confides in a young lawyer who has come to the town in search of an heiress to valuable oil lands in Texas. He agrees to help her and soon discovers she is the missing heiress.

With the fortune she receives she develops a number of industries. A spring, the waters of which possess valuable medicinal properties, is brought to the front. A company is formed and the water is marketed and soon becomes famous. The community has long been noted for the excellence of its apples and these are also marketed. A large canning factory is established and so on, and in two years the former "dead" town becomes the livest of its size in the State. In the end Ruth and the lawyer marry.

The play is admirably written, the dialogue being bright and breezy and there is a charming blending of pathos and refined comedy. The characters, types distinctive of New England, are well drawn. The cast in full is: Lew Bartlett, Joseph Thayer; Cy Williams, David Baker; Aunt Abby Butterworth, Priscilla Knowles; Maudy Dean, Rosetta King; Hen Petersby, Paul Linton; Joshua Smiley, John B. Mack; Ruth Norton, Hazell Burgess; Dicky Dean, Elmer Thompson; Becky Butterworth, Florence Hill; Harry Gordon, Smythe Wallace; Carroll Edgeworth, Raymond, app, and Jarvice, Robert Fay.

AFTER PLAY PIRATES

Elmer Harris, author of "Canary Cottage" and "Thy Neighbor's Wife," last week instructed his attorneys, House, Grossman and Vorhaus, to investigate and bring suits against managers of stock companies who have recently been presenting "Thy Neighbor's Wife" without permission from him and without paying royalties for the presentation.

House, Grossman and Vorhaus claim they have perfected evidence for a suit in Harris' behalf against a stock company in Sharon, Pa., where the play was produced last December without permission.

ENTERTAINS WOUNDED SOLDIERS

The stock company of the Fourteenth Street Theatre, headed by Emma Bunting and Carlton Jerome, entertained 250 wounded soldiers of the Debarkation Hospital, in the Greenhut Building, last Wednesday afternoon with a performance of "Officer 666." Anna Green and Joseph S. Klein, lessees of the theatre, acted as hosts to the soldiers.

ELLISTON JOINS BOSTON CO.

BOSTON, Mass., March 13.—Mark J. Elliston is the new second man of the stock at the Arlington Theatre (formerly Castle Square. He joined this week and makes his first appearance with the company next Monday.

BENNIE BACK WITH SCOTT

Bennie Salomon received his discharge from the army last week and returned to the staff of the Paul Scott offices, a position he filled for eight years prior to his enlistment.

HOWARD RUMSEY IS IN TOWN

Howard Rumsey was in town last week engaging people and selecting plays for his summer stocks in Syracuse and Rochester.

KNICKERBOCKER STOCK OPENS APRIL 21

OLD FAVORITES WITH COMPANY

SYRACUSE, N. Y., March 17.—Howard Rumsey's company, the Knickerbocker Players, begins its fourth annual season in Syracuse on Easter Monday, April 21, at the Empire Theatre, for a Spring and Summer run.

The personnel of the company remains practically the same as last season and the majority of the players have been members of the organization since its first opening here in the Spring of 1916.

Minna Gombel, an established favorite here, will again be leading lady of the company, a fact which will be welcomed by local theatre goers, for Miss Gombel is one of the most popular actresses who have ever appeared in this city.

Another Syracuse favorite who will return with the Players is Adelaide Hibbard. She, too, has a local following second to none.

Others who will again be seen with the Players are Jane Warrington, Carolinn Waide, Harold Salter, Wilson Day, Elmer Brown and Ralph Murphy.

Manager Rumsey will follow the policy he has always maintained at the Empire of presenting the latest and best stock releases, and is already at work selecting his plays.

WILL PLAY SUMMER STOCK

CHAMBERSBURG, Pa., March 17.—After a few more weeks of repertoire, Manager Hillis will switch the Manhattan Players into stock, playing two of the larger western Pennsylvania towns during the early Summer. The Manhattans are favorites in the locations and prospects seem bright for a pleasant and profitable stay. The present season has been the best in the company's history. In many towns the company holds the house records for business. Next season, in addition to the Manhattan Players, Mr. Hillis expects to launch a new musical comedy production. Joseph Lyonell and wife, Mabel Leverton, were out of the cast for several days recently owing to the death of Mr. Lyonell's father at Newark, N. J.

WILL OPEN IN FARGO

FARGO, N. D., March 12.—Clint and Bessie Robbins' season at the Orpheum Theatre, here, was so successful that they will return in September for the Fall and Winter. While here, they presented a splendid repertoire, including "Seven Days," "Fine Feathers," "Rolling Stones," "A Full House," and "Believe Me, Xantippe," each of which was given with special scenery.

POLI RETURNS FROM SOUTH

S. Z. Poli returned from Palm Beach last week and, after spending nearly two days in New York, went to New Haven. He was accompanied by his wife and a daughter and had intended remaining in the South for several weeks longer, but business affairs compelled his return to New York.

WILL SUMMER IN SAN DIEGO

LARNED, Kan., March 15.—Mrs. M. E. Bybee, wife of the manager of the Bybee Stock Company, will spend the Summer in San Diego, Cal., with her children.

TOM KANE ALMOST WELL

Tom Kane of the Century Play Company, is recovering so rapidly that he expects to be back at his office next Monday.

NEW YORK TO SEE "THE MOB"

The right to present "The Mob," John Galsworthy's play, in the United States, has been secured by Lester Lonergan, now playing in "East Is West." The Horniman Players offered the piece for the first time at the Gaiety, Manchester, England. Later it was presented in London. If his plans go through, Lonergan will produce the piece next season.

SAVIDGE OPENS SEASON MAY 7

WAYNE, Neb., March 17.—The Walter Savidge Players will open the season under canvas here on May 7th. Manager Savidge will carry, this season, the best repertoire of plays he has ever had. The list includes: "The Heart of Wetona," "The Man They Left Behind," "The Rainbow Trail," and "The Girl of the Secret Service."

HAS $2,625 WEEK

EAU CLAIRE, Wis., March 12.—The receipts of the Frank Winninger Comedy Company for the week were $2,625. The company is doing well all along the line and Manager Winninger says that many of the theatres are too small to hold the crowds that want to see the show.

RANOUS ENGAGES NEVILLE

CHICAGO, March 17.—August Neville, who is well known in western stock circles, has been appointed by Rodney Ranous as business manager of the North Shore Players, at the Wilson Avenue Theatre. He took up his new duties today.

GOES TO AMUSE SOLDIERS

Katherine Kennedy, recently a member of the Otis Oliver Players at St. Paul, Minn., has gone to France to entertain the American soldiers, under the auspices of the National War Work Council.

CLOSES WITH WILSON PLAYERS

SOUTH PARKERSBURG, W. Va., March 14.—Billie Burdette has closed with the Ben D. Wilson Players at Ft. Worth, Tex., and is spending her vacation at her home here.

JOINS SALT LAKE CO.

SALT LAKE CITY, Utah, March 12.—J. A. Smythe has joined the Wilkes Players here as leading man. He comes from the Wilkes Company in Seattle, Wash.

ECKLES JOINS SADLER PLAYERS

HUTCHINSON, Kan., March 12.—Lew C. Eckles opened here as leading man of Harley Sadler's Liberty Players and bids fair to become a favorite.

HARRY F. MILLER SHOW CLOSES

NEWSOME, Tex., March 12. —The Harry F. Miller show closed here for the season and the members of the company have joined other troupes.

GINNIVAN OPENS MAY 3

DAYTON, O., March 15.—Norma Ginnivan, manager of the Ginnivan Dramatic Company, will start rehearsals of the company on April 19th and open two weeks later.

BLOUNTS JOIN BYBEE STOCK

LARNED, Kan., March 13.—Mr. & Mrs. Claude Blount have signed with the Bybee Stock Company for the coming season.

MELL COMPANY REORGANIZING

TOLEDO, O., March 15.—The Mell Stock Company is reorganizing here and will take to the road about the middle of April.

AULGER SHOW OPENS APRIL 26

MISSOURI VALLEY, Ia., March 16.—The Aulger Brothers Tent Show will start the season here on April 26th.

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WHERE THE MONEY LIES

If there was ever a doubt as to which end of the theatrical business, producing plays or owning theatres, is the more profitable, it was dispelled by the recent probation of the wills of Charles Frohman and Al Hayman, the former leaving $452 and the latter $1,692,815.

Charles Frohman was, essentially, a producer, the most prominent and prolific of his time. For years he produced the best plays of Europe and America, in the most lavish manner and had under his direction the best stars, including Maude Adams, Ethel Barrymore, John Drew and William Gillette.

But, no matter what the play was, who the star that appeared in it or how lavish the production, Frohman, like every other producer, had to depend upon the public to get returns from his production.

If the public was not pleased with the performance of Miss Adams, Mr. Drew or any other particular star, the production failed. If this or that play by Barrie, Jones or Pinero failed to please the public, the production, costing thousands of dollars, was sent to the storehouse. He died leaving $452.

On the other hand, Hayman built theatres and owned them. He did not depend upon the public's likes or dislikes. He played attractions in his theatres and, whether those attractions made or lost money, it mattered nothing to him. He received the rent for his theatres, whether the producer made or lost money.

Of course, if a production was a success and had a long run Hayman made more money out of that particular attraction than one not so successful. But, if a play ran but a week the following week another one would take its place, and his revenue go on just the same. He died leaving an estate of $1,692,815.

All of which would seem to prove that the real money in the theatrical business is in owning houses instead of producing plays.

WOMEN AND VERDICTS

Two recent trials in which theatrical people were concerned furnish interesting studies in criminal procedure.

In New York, Mrs. Betty Inch, better known as Betty Brewster, vaudeville actress, was on trial charged with attempted extortion, and, according to Assistant District Attorney Talley, caused a disagreement of the jury through what has become known in criminal legal circles as "playing the innocent stuff," combined with sex appeal. After the trial was over, Talley stated that when her new trial, now under way, was ordered, she would not be allowed to show her ankles to the jury, as she did on the former occasion. Now that the second trial has begun, a fence has been built about the witness stand in order that this so-called sex appeal may not be exercised. Her attorney was a wise one. He used the methods that have proven efficacious before in winning wild verdicts for wild women. The jury disagreed.

In Chicago, Norman J. Cook was recently put on trial for the murder of "Billy" Bradway, and Norma Cook, the defendant's daughter, was put on the stand in an effort to win her father's acquittal. The same methods as were applied in the Inch case, were brought into play. Interest in Miss Cook was aroused by her sudden and "mystifying" disappearance. She was described as "the girl with the innocently sophistocated eyes that draw and hold your sympathy." The attorney cried crocodile tears and the record was filled with all the "baby" and "daddy" slush it would hold. Emotional flub-dub was worked to the limit.

Despite this, however, Cook was convicted. Why? Because he was a man. Where such methods are employed, the woman must be the major premise in the triangle consisting of prosecution, defense, and witness. Had Norma Cook been on trial, instead of her father, she would have been the major premise, and it is highly probable that she would have been acquitted. The fact, however, that a man was on trial, changed the result, for you can't expect a jury to wax as enthusiastic over one of their own sex as over "eyes that draw and hold your sympathy." In the Betty Brewster case, the method worked because a woman was the central figure. In the Cook case, it failed because she was not. Criminal attorneys please take notice. Also playwrights. There is a lesson for both.

THE WISE BOLSHEVIKI

In the midst of the turmoil and chaos existing in Russia at this time by reason of the political activities of the Bolsheviki, the news that all theatres have been ordered kept open is significant. For, since the earliest times in Roman and Grecian history, pageants and shows on a grand scale have ever been used to take the minds of the populace away from the changing order of political events in which they were ultimately directly concerned.

Now, in Russia, where the tendency is for the people to grow bitter from the changing order of things, the Bolsheviki have ordered that the theatres be kept open so that "joy be unconfined." And while the populace are at the theatres laughing and making merry, the leaders of the government, knowing that they are doing so, will most likely be selling out their interests to the highest bidder. The Roman circuses of Caesar and Mark Anthony are not dead. They served their purpose then and, in a different form are probably doing so now.

Thus, in the light of events, it would not be at al surprising to find the Bolsheviki government subsidising a Russian "Follies" in the event of any marked political unrest, for who shall say that a bevy of prancing maidens may not exercise a stabilizing influence over the populace; especially that portion of it which controls banks and things.

Truly, the theatre is useful in many ways, all depending upon the wisdom of those in power. The Bolsheviki are, evidently, a wise crowd.

SHE WAS SADIE TRAVIS

Editor, NEW YORK CLIPPER.

Dear Sir: It just came to my notice in one of the issues of your paper that a party by the name of O'Connell wishes to learn the whereabouts of Sadie Travis.

I wish to say that before I was married I worked for years with different shows under the name of Sadie Travis. If I am the party they are seeking, any communication will reach me at my permanent address, Box 24, Crystal Beach, Ont., Canada.

Yours truly, MRS. SADIE COOK,
(Formerly Sadie Travis.)
Crystal Beach, Ont., March 13, 1919.

REPLIES TO BILLY WATSON

Editor, NEW YORK CLIPPER.

Dear Sir: I saw a letter in The CLIPPER from Billy Watson about his beating my show with Jack Dempsey in Baltimore. Answering him, I kindly call his attention to the fact that Dempsey's business was on the American Wheel, breaking all records since the Gayety Theatre has been in existence.

Watson's business, at the Palace, was not a record by any means, and was hardly any better than I did at that house with "Follies of the Day" without a holiday. Watson had Washington's birthday. If he wants to talk about records, let him ascertain some of those held by "Follies of the Day" and "Girls-de-Looks," which are on the same wheel that he is playing, and if he beats them he will have something to crow about. Yours truly,

BARNEY GERARD.

March 12, 1919.

WATSON IS PUZZLED

Dear Sir:—I can't understand why they threw out my "Orientals." I never cheated with my production and for the last five weeks I have followed them. Their business was good and the local managers were very much pleased. Perhaps some of the bunch wanted it. Oh, but it's a great game.

But you mustn't weaken. Burlesque has a very nice bunch of men. I've known them to shake hands with me, drink with me, and ten minutes afterwards put a knife in my back. Oh, they are so loyal.

Yours truly,
BILLY WATSON.

TWENTY-FIVE YEARS AGO

Lawrence and Harrington showed their "Bowery Spielers" act for the first time at Tony Pastor's Theatre.

Punch Wheeler was the agent for C. A. Gardiner.

A. O. Scammon was manager of Richards and Canfield in "The Circus Clown."

Gilmore and Leonard played the Imperial Music Hall, New York. They burlesqued the Prof. Gimbal act.

Carl and Theodore Rosenfeld presented "Love's Extract" at the Fifth Avenue Theatre, New York.

New plays: "Kathro," "Old Chums," "The O'Neill," "Bonnybelle," "Queen of Hearts," "Mrs. Grundy, Jr.," "A Fashionable Girl," "Looking Backward," "In the Name of the Czar," "Legal Resources," "Captain Racket," "False Colors," "Mustapha," "Trix, the Railroad Girl," "The Sleepwalker."

J. Bernard Dyllyn sang "The Old Stage Door."

Al. Reeves opened at the Orpheum, San Francisco.

Answers to Queries

WILL. Boston.—Murray Bennet has played the Keith time.

F. F.—The Watson Sisters are now appearing in "Monte Cristo, Jr."

H. F. G.—"Billy Boy" was written by Lester A. Walton and C. Lucky Roberts. J. W. Stern published it.

J. A. Q.—Yes, A. Frank was with Gus Edwards' "School Boys and Girls." He was later with the Sam Sidman show.

G. S. R.—You will find a detailed account of the vaudeville probe in the Feb. 5 and Feb. 12 issues of THE CLIPPER.

J. N. E.—Karl Coolidge wrote the scenario for "The Spindle of Life." It was released by the Universal on Sept. 17, 1917. Neva Gerber and Ben Wilson were featured in the picture.

D. N.—Write to Marcus Loew, 1493 Broadway. We can not give you any information about the person you mention, as we do not know him.

H. C. N.—Edgar Lewis produced the film, "The Bar Sinister." It was a nine-reel picture. Anthony P. Kelley wrote the story for it. Edgar Lewis directed it.

Rialto Rattles

VAUDEVILLE PROVERBS NO. 5
At stitch in time saves many a chorus girl a fine.

MORE TRUTH THAN POETRY
Ashes to ashes and dust to dust,
If Bevo doesn't get you—grape juice must.

THINGS WORTH HAVING
Ralph Farnum's new mustache.
The N. V. A.'s new clubhouse.
Betty Bond's new songalogue.
Joe Kelly's new job with Rothapfel.

SOUNDS REASONABLE
Joe Flynn says that, after having listened to some five or six hundred prohibition jokes in the last three weeks, he doesn't think "dry" humor is half as funny as he believed it was.

THEATRICAL MYSTERY NO. 35
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"I'm a wonderful singer, am I not?" "Yes, you are not."
"How did you know I was at home when you called?" "I saw your shirt on the line."
"I could listen to your wife talking all day." "I have to."
"We have a goat home that hasn't any nose." "How does he smell?" "I hate to tell you."

STOCK REPERTOIRE

SUMMER SEASON TO SEE MANY COMPANIES

PREPARATIONS STARTING NOW

There will be more Summer stocks in operation this year than ever before, a condition that seems to be warranted by the unusual success which came to most companies throughout the country last year.

Prominent among those who will add to their list of stock companies this Summer is S. Z. Poli, who will increase the number of his organizations from four to six, or perhaps eight.

Heretofore the Poli Summer stocks have been located in Wilkesbarre, Worcester, Springfield and Waterbury. This year it is his intention to locate companies in from two to four of the other New England cities, in which during the Fall and Winter seasons he runs vaudeville in his houses.

As yet the names of the towns to be added to the stock list have not been announced, but within the next two or three weeks the engaging of people will begin, and as the majority of Poli's thirty odd theatres are located in New England it is reasonable to suppose that the new companies will be located there.

Charles E. and Harry Blaney, who in the last few months have become strong factors in stock, will also increase the number of their companies. With the opening two weeks ago of the Academy of Music, Fall River, they began an addition to their string which, they say, will not cease to grow until they have a circuit of from twelve to fifteen houses. Their theatre in Troy, in which they are temporarily playing combinations, will return to stock the latter part of May or the first of June.

Howard Rumsey has begun preparations for his regular Summer seasons in Syracuse and Rochester and is continuing his Buffalo organization.

Jessie Bonstelle, who for years has played a Spring, Summer and Fall season of stock, has in contemplation the formation of two companies this season instead of one, as heretofore. If she carries out this plan, she will head one of them, but each organization will bear her name and each will play cities in which her company has won popularity.

Other companies either contemplated or in process of formation are the Albee Players for Providence, the Liberty Players for Norumbega Park, Boston; the Brownell-Stocke Company, which will probably again locate in Dayton, and the Stuart Walker Players for their annual seasons at Cincinnati and Indianapolis, and James Durkin Stock for Skowhegan.

STRIKE HITS PATERSON HARD

PATERSON, N. J., March 15.—Paterson theatres have been hard hit by the car strike, as patrons, many of whom live on the outskirts of the city, have been unable to get to town. "It Happened in Paterson" started off splendidly last Monday and bid fair to break the season's record when the strike was declared and light business ruled for the last of the week. Patrons who had made reservations for seats kept the box office man busy cancelling them. "The Fatal Wedding" is next week's bill.

RUMSEY PLAYERS OPEN EASTER

ROCHESTER, N. Y., March 17.—The Manhattan Players, under the direction of Howard Rumsey, will open their seventh annual Spring and Summer season on Easter Monday. Several of last season's players will be with the company.

SALEM CO. GIVES NEW PLAY

SALEM, Mass., March 12.—"A Rural Cinderella," a new play, was given its premier on Monday night by the stock company at the Empire Theatre and scored a success. The play is the joint work of Wm. F. Searle, formerly city editor of the *Salem Evening News*, and Harry Katzes, manager of the stock company.

The piece is a rural comedy drama, the scenes of which are laid in a small New England town, which has been dying from "dry rot," a fact realized by Ruth Norton, a young school teacher of the place. She plans to restore it and confides in a young lawyer who has come to the town in search of an heiress to valuable oil lands in Texas. He agrees to help her and soon discovers she is the missing heiress.

With the fortune she receives she develops a number of industries. A spring, the waters of which possess valuable medicinal properties, is brought to the front. A company is formed and the water is marketed and soon becomes famous. The community has long been noted for the excellence of its apples and these are also marketed. A large canning factory is established and so on, and in two years the former "dead" town becomes the livest of its size in the State. In the end Ruth and the lawyer marry.

The play is admirably written, the dialogue being bright and breezy and there is a charming blending of pathos and refined comedy. The characters, types distinctive of New England, are well drawn. The cast in full is: Lew Bartlett, Joseph Thayer; Cy Williams, David Baker; Aunt Abby Butterworth, Priscilla Knowles; Maudy Dean, Rosetta King; Hen Petersby, Paul Linton; Joshua Smiley, John B. Mack; Ruth Norton, Hazell Burgess; Dicky Dean, Elmer Thompson; Becky Butterworth, Florence Hill; Harry Gordon, Smythe Wallace; Carroll Edgeworth, Raymond, app, and Jarvice, Robert Fay.

AFTER PLAY PIRATES

Elmer Harris, author of "Canary Cottage" and "Thy Neighbor's Wife," last week instructed his attorneys, House, Grossman and Vorhaus, to investigate and bring suits against managers of stock companies who have recently been presenting "Thy Neighbor's Wife" without permission from him and without paying royalties for the presentation.

House, Grossman and Vorhaus claim they have perfected evidence for a suit in Harris' behalf against a stock company in Sharon, Pa., where the play was produced last December without permission.

ENTERTAINS WOUNDED SOLDIERS

The stock company of the Fourteenth Street Theatre, headed by Emma Bunting and Carlton Jerome, entertained 250 wounded soldiers of the Debarkation Hospital, in the Greenhut Building, last Wednesday afternoon with a performance of "Officer 666." Anna Green and Joseph S. Klein, lessees of the theatre, acted as hosts to the soldiers.

ELLISTON JOINS BOSTON CO.

BOSTON, Mass., March 13.—Mark J. Elliston is the new second man of the stock at the Arlington Theatre (formerly Castle Square. He joined this week and makes his first appearance with the company next Monday.

BENNIE BACK WITH SCOTT

Bennie Salomon received his discharge from the army last week and returned to the staff of the Paul Scott offices, a position he filled for eight years prior to his enlistment.

HOWARD RUMSEY IS IN TOWN

Howard Rumsey was in town last week engaging people and selecting plays for his summer stocks in Syracuse and Rochester.

KNICKERBOCKER STOCK OPENS APRIL 21

OLD FAVORITES WITH COMPANY

SYRACUSE, N. Y., March 17.—Howard Rumsey's company, the Knickerbocker Players, begins its fourth annual season in Syracuse on Easter Monday, April 21, at the Empire Theatre, for a Spring and Summer run.

The personnel of the company remains practically the same as last season and the majority of the players have been members of the organization since its first opening here in the Spring of 1916.

Minna Gombel, an established favorite here, will again be leading lady of the company, a fact which will be welcomed by local theatre goers, for Miss Gombel is one of the most popular actresses who have ever appeared in this city.

Another Syracuse favorite who will return with the Players is Adelaide Hibbard. She, too, has a local following second to none.

Others who will again be seen with the Players are Jane Warrington, Carolinn Waide, Harold Salter, Wilson Day, Elmer Brown and Ralph Murphy.

Manager Rumsey will follow the policy he has always maintained at the Empire of presenting the latest and best stock releases, and is already at work selecting his plays.

WILL PLAY SUMMER STOCK

CHAMBERSBURG, Pa., March 17.—After a few more weeks of repertoire, Manager Hillis will switch the Manhattan Players into stock, playing two of the larger western Pennsylvania towns during the early Summer. The Manhattans are favorites in the locations and prospects seem bright for a pleasant and profitable stay. The present season has been the best in the company's history. In many towns the company holds the house records for business. Next season, in addition to the Manhattan Players, Mr. Hillis expects to launch a new musical comedy production. Joseph Lyonell and wife, Mabel Leverton, were out of the cast for several days recently owing to the death of Mr. Lyonell's father at Newark, N. J.

WILL OPEN IN FARGO

FARGO, N. D., March 12.—Clint and Bessie Robbins' season at the Orpheum Theatre, here, was so successful that they will return in September for the Fall and Winter. While here, they presented a splendid repertoire, including "Seven Days," "Fine Feathers," "Rolling Stones," "A Full House," and "Believe Me, Xantippe," each of which was given with special scenery.

POLI RETURNS FROM SOUTH

S. Z. Poli returned from Palm Beach last week and, after spending nearly two days in New York, went to New Haven. He was accompanied by his wife and a daughter and had intended remaining in the South for several weeks longer, but business affairs compelled his return to New York.

WILL SUMMER IN SAN DIEGO

LARNED, Kan., March 15.—Mrs. M. E. Bybee, wife of the manager of the Bybee Stock Company, will spend the Summer in San Diego, Cal., with her children.

TOM KANE ALMOST WELL

Tom Kane of the Century Play Company, is recovering so rapidly that he expects to be back at his office next Monday.

NEW YORK TO SEE "THE MOB"

The right to present "The Mob," John Galsworthy's play, in the United States, has been secured by Lester Lonergan, now playing in "East Is West." The Horniman Players offered the piece for the first time at the Gaiety, Manchester, England. Later it was presented in London. If his plans go through, Lonergan will produce the piece next season.

SAVIDGE OPENS SEASON MAY 7

WAYNE, Neb., March 17.—The Walter Savidge Players will open the season under canvas here on May 7th. Manager Savidge will carry, this season, the best repertoire of plays he has ever had. The list includes: "The Heart of Wetona," "The Man They Left Behind," "The Rainbow Trail," and "The Girl of the Secret Service."

HAS $2,625 WEEK

EAU CLAIRE, Wis., March 12.—The receipts of the Frank Winninger Comedy Company for the week were $2,625. The company is doing well all along the line and Manager Winninger says that many of the theatres are too small to hold the crowds that want to see the show.

RANOUS ENGAGES NEVILLE

CHICAGO, March 17.—August Neville, who is well known in western stock circles, has been appointed by Rodney Ranous as business manager of the North Shore Players, at the Wilson Avenue Theatre. He took up his new duties today.

GOES TO AMUSE SOLDIERS

Katherine Kennedy, recently a member of the Otis Oliver Players at St. Paul, Minn., has gone to France to entertain the American soldiers, under the auspices of the National War Work Council.

CLOSES WITH WILSON PLAYERS

SOUTH PARKERSBURG, W. Va., March 14.—Billie Burdette has closed with the Ben D. Wilson Players at Ft. Worth, Tex., and is spending her vacation at her home here.

JOINS SALT LAKE CO.

SALT LAKE CITY, Utah, March 12.—J. A. Smythe has joined the Wilkes Players here as leading man. He comes from the Wilkes Company in Seattle, Wash.

ECKLES JOINS SADLER PLAYERS

HUTCHINSON, Kan., March 12.—Lew C. Eckles opened here as leading man of Harley Sadler's Liberty Players and bids fair to become a favorite.

HARRY F. MILLER SHOW CLOSES

NEWSOME, Tex., March 12. —The Harry F. Miller show closed here for the season and the members of the company have joined other troupes.

GINNIVAN OPENS MAY 3

DAYTON, O., March 15.—Norma Ginnivan, manager of the Ginnivan Dramatic Company, will start rehearsals of the company on April 19th and open two weeks later.

BLOUNTS JOIN BYBEE STOCK

LARNED, Kan., March 13.—Mr. & Mrs. Claude Blount have signed with the Bybee Stock Company for the coming season.

MELL COMPANY REORGANIZING

TOLEDO, O., March 15.—The Mell Stock Company is reorganizing here and will take to the road about the middle of April.

AULGER SHOW OPENS APRIL 26

MISSOURI VALLEY, Ia., March 16.—The Aulger Brothers Tent Show will start the season here on April 26th.

The NEW YORK CLIPPER
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WHERE THE MONEY LIES

If there was ever a doubt as to which end of the theatrical business, producing plays or owning theatres, is the more profitable, it was dispelled by the recent probation of the wills of Charles Frohman and Al Hayman, the former leaving $452 and the latter $1,692,815.

Charles Frohman was, essentially, a producer, the most prominent and prolific of his time. For years he produced the best plays of Europe and America, in the most lavish manner and had under his direction the best stars, including Maude Adams, Ethel Barrymore, John Drew and William Gillette.

But, no matter what the play was, who the star that appeared in it or how lavish the production, Frohman, like every other producer, had to depend upon the public to get returns from his production.

If the public was not pleased with the performance of Miss Adams, Mr. Drew or any other particular star, the production failed. If this or that play by Barrie, Jones or Pinero failed to please the public, the production, costing thousands of dollars, was sent to the storehouse. He died leaving $452.

On the other hand, Hayman built theatres and owned them. He did not depend upon the public's likes or dislikes. He played attractions in his theatres and, whether those attractions made or lost money, it mattered nothing to him. He received the rent for his theatres, whether the producer made or lost money.

Of course, if a production was a success and had a long run Hayman made more money out of that particular attraction than one not so successful. But, if a play ran but a week the following week another one would take its place, and his revenue go on just the same. He died leaving an estate of $1,692,815.

All of which would seem to prove that the real money in the theatrical business is in owning houses instead of producing plays.

WOMEN AND VERDICTS

Two recent trials in which theatrical people were concerned furnish interesting studies in criminal procedure.

In New York, Mrs. Betty Inch, better known as Betty Brewster, vaudeville actress, was on trial charged with attempted extortion, and, according to Assistant District Attorney Talley, caused a disagreement of the jury through what has become known in criminal legal circles as "playing the innocent stuff," combined with sex appeal. After the trial was over, Talley stated that when her new trial, now under way, was ordered, she would not be allowed to show her ankles to the jury, as she did on the former occasion. Now that the second trial has begun, a fence has been built about the witness stand in order that this so-called sex appeal may not be exercised. Her attorney was a wise one. He used the methods that have proven efficacious before in winning wild verdicts for wild women. The jury disagreed.

In Chicago, Norman J. Cook was recently put on trial for the murder of "Billy" Bradway, and Norma Cook, the defendant's daughter, was put on the stand in an effort to win her father's acquittal. The same methods as were applied in the Inch case, were brought into play. Interest in Miss Cook was aroused by her sudden and "mystifying" disappearance. She was described as "the girl with the innocently sophistocated eyes that draw and hold your sympathy." The attorney cried crocodile tears and the record was filled with all the "baby" and "daddy" slush it would hold. Emotional flub-dub was worked to the limit.

Despite this, however, Cook was convicted. Why? Because he was a man. Where such methods are employed, the woman must be the major premise in the triangle consisting of prosecution, defense, and witness. Had Norma Cook been on trial, instead of her father, she would have been the major premise, and it is highly probable that she would have been acquitted. The fact, however, that a man was on trial, changed the result, for you can't expect a jury to wax as enthusiastic over one of their own sex as over "eyes that draw and hold your sympathy." In the Betty Brewster case, the method worked because a woman was the central figure. In the Cook case, it failed because she was not. Criminal attorneys please take notice. Also playwrights. There is a lesson for both.

THE WISE BOLSHEVIKI

In the midst of the turmoil and chaos existing in Russia at this time by reason of the political activities of the Bolsheviki, the news that all theatres have been ordered kept open is significant. For, since the earliest times in Roman and Grecian history, pageants and shows on a grand scale have ever been used to take the minds of the populace away from the changing order of political events in which they were ultimately directly concerned.

Now, in Russia, where the tendency is for the people to grow bitter from the changing order of things, the Bolsheviki have ordered that the theatres be kept open so that "joy be unconfined." And while the populace are at the theatres laughing and making merry, the leaders of the government, knowing that they are doing so, will most likely be selling out their interests to the highest bidder. The Roman circuses of Caesar and Mark Anthony are not dead. They served their purpose then and, in a different form are probably doing so now.

Thus, in the light of events, it would not be at al surprising to find the Bolsheviki government subsidising a Russian "Follies" in the event of any marked political unrest, for who shall say that a bevy of prancing maidens may not exercise a stabilizing influence over the populace; especially that portion of it which controls banks and things.

Truly, the theatre is useful in many ways, all depending upon the wisdom of those in power. The Bolsheviki are, evidently, a wise crowd.

SHE WAS SADIE TRAVIS

Editor, NEW YORK CLIPPER.

Dear Sir: It just came to my notice in one of the issues of your paper that a party by the name of O'Connell wishes to learn the whereabouts of Sadie Travis.

I wish to say that before I was married I worked for years with different shows under the name of Sadie Travis. If I am the party they are seeking, any communication will reach me at my permanent address, Box 24, Crystal Beach, Ont., Canada.

Yours truly, MRS. SADIE COOK,
(Formerly Sadie Travis.)
Crystal Beach, Ont., March 13, 1919.

REPLIES TO BILLY WATSON

Editor, NEW YORK CLIPPER.

Dear Sir: I saw a letter in The CLIPPER from Billy Watson about his beating my show with Jack Dempsey in Baltimore. Answering him, I kindly call his attention to the fact that Dempsey's business was on the American Wheel, breaking all records since the Gayety Theatre has been in existence.

Watson's business, at the Palace, was not a record by any means, and was hardly any better than I did at that house with "Follies of the Day" without a holiday. Watson had Washington's birthday. If he wants to talk about records, let him ascertain some of those held by "Follies of the Day" and "Girls-de-Looks," which are on the same wheel that he is playing, and if he beats them he will have something to crow about. Yours truly,

BARNEY GERARD.

March 12, 1919.

WATSON IS PUZZLED

Dear Sir:—I can't understand why they threw out my "Orientals." I never cheated with my production and for the last five weeks I have followed them. Their business was good and the local managers were very much pleased. Perhaps some of the bunch wanted it. Oh, but it's a great game.

But you mustn't weaken. Burlesque has a very nice bunch of men. I've known them to shake hands with me, drink with me, and ten minutes afterwards put a knife in my back. Oh, they are so loyal.

Yours truly,
BILLY WATSON.

TWENTY-FIVE YEARS AGO

Lawrence and Harrington showed their "Bowery Spielers" act for the first time at Tony Pastor's Theatre.

Punch Wheeler was the agent for C. A. Gardiner.

A. O. Scammon was manager of Richards and Canfield in "The Circus Clown."

Gilmore and Leonard played the Imperial Music Hall, New York. They burlesqued the Prof. Gimbal act.

Carl and Theodore Rosenfeld presented "Love's Extract" at the Fifth Avenue Theatre, New York.

New plays: "Kathro," "Old Chums," "The O'Neill," "Bonnybelle," "Queen of Hearts," "Mrs. Grundy, Jr.," "A Fashionable Girl," "Looking Backward," "In the Name of the Czar," "Legal Resources," "Captain Racket," "False Colors," "Mustapha," "Trix, the Railroad Girl," "The Sleepwalker."

J. Bernard Dyllyn sang "The Old Stage Door."

Al. Reeves opened at the Orpheum, San Francisco.

Answers to Queries

WILL. Boston.—Murray Bennet has played the Keith time.

F. F.—The Watson Sisters are now appearing in "Monte Cristo, Jr."

H. F. G.—"Billy Boy" was written by Lester A. Walton and C. Lucky Roberts. J. W. Stern published it.

J. A. Q.—Yes, A. Frank was with Gus Edwards' "School Boys and Girls." He was later with the Sam Sidman show.

G. S. R.—You will find a detailed account of the vaudeville probe in the Feb. 5 and Feb. 12 issues of THE CLIPPER.

J. N. E.—Karl Coolidge wrote the scenario for "The Spindle of Life." It was released by the Universal on Sept. 17, 1917. Neva Gerber and Ben Wilson were featured in the picture.

Rialto Rattles

VAUDEVILLE PROVERBS NO. 5
At stitch in time saves many a chorus girl a fine.

MORE TRUTH THAN POETRY
Ashes to ashes and dust to dust,
If Bevo doesn't get you—grape juice must.

THINGS WORTH HAVING
Ralph Farnum's new mustache.
The N. V. A.'s new clubhouse.
Betty Bond's new songalogue.
Joe Kelly's new job with Rothapfel.

SOUNDS REASONABLE
Joe Flynn says that, after having listened to some five or six hundred prohibition jokes in the last three weeks, he doesn't think "dry" humor is half as funny as he believed it was.

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"I'm a wonderful singer, am I not?" "Yes, you are not."
"How did you know I was at home when you called?" "I saw your shirt on the line."
"I could listen to your wife talking all day." "I have to."
"We have a goat home that hasn't any nose." "How does he smell?" "I hate to tell you."

D. N.—Write to Marcus Loew, 1493 Broadway. We can not give you any information about the person you mention, as we do not know him.

H. C. N.—Edgar Lewis produced the film, "The Bar Sinister." It was a nine-reel picture. Anthony P. Kelley wrote the story for it. Edgar Lewis directed it.

BURLESQUE

KAHN TO BUILD NEW HOUSE IN UNION SQ.

ARCHITECT FILES PLANS

Ben Kahn is to build one of the handsomest burlesque houses in the country on the site occupied at present by the Union Square Theatre, where he has his stock company. His present lease on the property still has over three years to run and contains a clause giving him an option on it for ten additional years.

John F. Gavigan is the architect, and he has filed plans for the new house, which shows an increase of 800 seats over the present capacity. The new house will seat 1,800.

The only part of the theatre that will remain will be the front of the house and the lobby. The stage will be on the Fourth avenue side, where the dressing rooms are now located, and will be seventy feet wide and forty feet in depth. The dressing rooms will be up over the stage on either side.

There will be but one balcony, which will be supported with steel girders, making the orchestra clear of any posts to osbtruct the view of the audience.

Kahn also has a new type of chair which will be installed in the house. The walls are to be decorated with silk tapestry and he will have shaded electrical effects throughout the entire house.

Actual work on the house is scheduled to begin in April 1920, and the place is expected to be ready to open by September 1 next year.

WILL BE IN "KEWPIE DOLLS"

Fertig and Dunn have signed with Harry Hastings for his "Kewpie Dolls" for next season. They are now with the "Razzle Dazzle of 1918." Willie Mack, who is in vaudeville, has signed with Hastings for next season. Mack was with Charles Robinson's show until he joined the army last Fall.

KAHN STRENGTHENS SHOW

Ben Kahn is enlarging his company at the Union Square. He will present, after this week, ten principals, five women and five men. Two soubrettes joined the show this week, Mae Dix, last season with "Sliding" Billy Watson, and Edith Burton, who recently closed with John Cort's "Glorianna" Company.

MOVE SHOW ON TRUCKS

During the strike last week the Globe-Transfer Company was called upon to get the "Roseland Girls" out of Plainfield, N. J. This they did on Tuesday, after the night show, by using their motor trucks, and had the show in Stamford, Conn., in time for the matinee Wednesday.

QUITS SHOW BUSINESS

Jean Fleming closed with the "Girls of the U. S. A." at Hurtig and Seamon's last Saturday night. Miss Fleming has retired from show business. She was given a big send off by the members of the company after the performance.

MINA SCHALL MARRIED

PITTSBURGH, Pa., March 14.—Mina Schall, of the "Social Follies," was married in this city yesterday to Charles Link, of Columbus, Ohio.

PATTEN HAS PNEUMONIA

BUFFALO, N. Y., March 14.—Dick Patten, manager of the Gayety Theatre, is confined to his home here on account of pneumonia.

125 CLAIM BARTON ESTATE

Judge Selah B. Strong, Surrogate of Suffolk County, was last week appointed referee by Justice Aspinall in the Queens County Supreme Court at Long Island City to sell the Centreport Harbor summer home of the late Charles Barton Swope, the actor, who died without making a will. There are 125 claimants to the estate.

The plaintiff in the present action is Andrew C. Swope, a cousin of the actor, who lives in Pennsylvania. The property, comprising four acres, is valued at $25,000. In addition, Swope left other personal property.

Charles Barton Swope was known as Charles Barton at the time of his death, and was one of the board of directors of the Columbia Amusement Company. He was a partner and brother of George W. Rice, who died about nine years ago. The team of Rice and Barton, previous to that time, was one of the best known and considered by many the funniest team in burlesque.

SUES RAYMO FOR DIVORCE

Anita Merrill, now appearing at the Winter Garden in "Monte Cristo, Jr.," and known in private life as Mrs. Anna Manzillo Raymo, wife of Al Raymo, the comedian, is suing him for divorce. She testified that he was found with a woman, when a raid was made upon his apartment over a year ago. She and her sister, accompanied by others, took part in the raid.

Raymo did not appear to defend himself, and Justice Hendrick made no decision. The plaintiff sued for separation in 1914, she stated, but had dropped the suit for the sake of her son Albert, now five and one-half years of age.

HASTINGS SIGNS THREE

Harry Hastings has signed Tom Howard for three years. He will be featured next season with Hastings' new show, "The Kewpie Dolls." on the American circuit. Hastings also signed Emma Kohler for three years, and Ethel DeVeau, whom he terms the Frances White of burlesque, for five years.

GOING INTO VAUDEVILLE

Jennie Delmar will open next Monday in vaudeville with Bert Lamont's "Reel Land," in which she will be featured. Miss Delmar has been with Watson's "Orientals" all this season, and will close with that company at the Olympic Saturday night.

HAS NEW NUMBER

CHICAGO, Ill., March 15.—A new number was introduced this week by Lucille Manion of the Lew Kelly Show at the Star and Garter, this city. It was a decided success and the hit of the show. Edna Bristow staged the dancing for the number.

LEONA FOX CLOSES

BOSTON, Mass., March 15.—Leona Fox, prima donna of the "Paris by Night" company, closed here tonight and left at once for Milwaukee. Dolly Webb replaced her.

HAVE WRESTLING ON TUESDAY

The Gayety, Brooklyn, has set aside Tuesday evening for wrestling night. Last week was the first.

TO OPERATE BRYANT FRANCHISE

Hurtig and Seaman will continue to operate Harry Bryant's franchise next season.

TO OPEN STOCK

Ben Levine will open a stock burlesque show at his Camp Dix house in Wrightstown, January 13.

NEW CIRCUIT TO MEET HERE, IS REPORT

TALK BECOMING MORE POSITIVE

Rumors of a most positive nature, to the effect that a new burlesque circuit is in process of formation, assumed a more definite shape this week when it was stated that a meeting, at which organization plans will be settled upon, would be held late this week. It was also stated that the organization will include a number of burlesque producers who have been denied franchises next season by the two established circuits, the Columbia and the American.

It is claimed that there is over $1,000,000 behind the new circuit, now in process of organization, and that already the individuals that are to comprise its personnel have over thirty houses in various cities, many of which now book shows of both the Columbia and American Circuits.

At the meeting of the organizers of the new circuit here this week, an election of officers will be held, it is stated, and a list of the houses will be given out.

Each member of the circuit, it is claimed, will deposit $1,000 as an earnest of his desire to hold a franchise and book his shows over no other circuit.

A number of owners of houses in different parts of the country, which have been playing dramatic attractions, have also been invited to attend the organization meeting this week and, for the most part, it was said, had accepted the invitation.

ABBOTT HELD FOR TRIAL

Frank Abbott, manager of the Crescent Theatre, Brooklyn, who was arraigned last Friday in the Adams Street Magistrate's Court charged with running a lottery in connection with a "Country Store" night held at the theatre March 3, has been held for Special Sessions by Magistrate Brown.

Abbott is out under $500 bail, which he deposited in the Magistrate's Court.

BILLY WATSON'S MOTHER DIES

Billy Watson's mother, Mrs. Lavy, died at her home in New York last Wednesday at the age of seventy-four years. Watson, who was with his company in Youngstown when notified of her illness, left at once for New York and was at her bedside when she died.

Lew Watson, manager of the Orpheum, Paterson, another son, was also at her bedside.

SIDNEY ROGERS CLOSES

KANSAS CITY, Mo., March 17.—Sidney Rogers closed with the "Girls from Joyland" here to-day. He is going to produce, manage and do the principal comedy in a tab which will play through Oklahoma and the Southwest.

MACK RE-SIGNS SNYDER

J. Herbert Mack has re-signed George Snyder and Jane May with his "Maids of America" company for next season.

JOINS "PACEMAKERS"

CHICAGO, Ill., March 17.—Arthur Laning opened with the "Pacemakers" at the Crown Theatre, this city, yesterday.

MANDEL REJOINS SHOW

Harry Mandel has rejoined the "Grown Up Babies." He was out of the cast for several days last week.

Burlesque Notes continued on Pages 25 and 28

THE "WONDER SHOW" BEST HURTIG HAS SHOWN NEW YORK

Joe Hurtig's "Burlesque Wonder Show" at the Columbia this week has good material, in fact, it is the first one of the Hurtig shows that has come to New York with a real book, and it surely has an interesting one, with many good comedy situations. It is called "My Wife Won't Let Me," and is bright and breezy.

The book tells a story of a young couple who want to get married but before they can do so have to comply with certain conditions of the wills in order that they may each inherit a fortune. A lawyer decides that the only way they can be married, and at the same time get the money stipulated in the wills, is for the girl to marry a sick man from one of the hospitals. After the marriage he is expected to die. If he does not, then she is to divorce him.

The marriage takes place, but the sick man does not die, nor will he allow his wife to divorce him, so she may marry another.

George P. Murphy plays the leading comedy role, that of the sick man, and with his refined Dutch carried off the honors. His style of work and easy manner of delivering his lines made him stand out Monday afternoon.

Primrose Semon was the bride. She made the most of her opportunities and did well with her singing numbers, her voice being clearer than when we saw her last. Her costumes are pretty creations and added to her attractiveness.

Joseph A. Mitchell, who was responsible for the book, according to the programme, portrayed the role of the lawyer, doing very well. It is one of the best comedy roles in the piece and Mitchell made it stand out prominently.

Arthur Conrad, in an eccentric role, did not do much in the first act, but as the bellhop in the burlesque, which is more of a juvenile role, he did much better.

Teresa Adams, a dancing ingenue prima donna, of an attractive blonde type and good figure, is better placed and seen to a far better advantage in the show than she was last season. She has added a few pounds in weight, which has done her no harm. Miss Adams was in good voice and all her numbers deserved the encores they received. Her costumes are neat and she displays a pretty form in tights.

Elmer Brown is the straight man. Brown has good stage presence and dresses well.

Will Murphy, in the role of the doctor, acted in a dignified manner and had a good make-up.

Edna Green is working better than she has in several seasons. Her voice is stronger and she is putting on a little more weight, which improves her appearance.

Conrad's clown number with half a dozen chorus girls pleased.

Lulu Coates and her Cracker Jacks put over a singing and dancing specialty that stopped the show. These three colored boys make their feet talk. The acrobatic stuff they injected in the act at the finish could not very well be improved upon. It is a corking good act.

Primrose Semon did very nicely in her specialty, in which she impersonated Al Jolson, Eddie Foy and Eva Tanguay, singing their favorite songs. The act went over for good results.

George Murphy carried off his share of the honors when, in a specialty, he offered a good comedy number. The house liked it so well that he was called upon to repeat it several times.

The chorus looked well and worked splendidly, although in several of the numbers it would have helped some had they sung with more force, as the singing could hardly be heard in the last row. The girls wore pretty costumes and the scenery and light effects were pleasing.

The "Burlesque Wonder Show" is a relief to watch, as it is shy of the usual bits that are seen so often with shows playing the burlesque houses, bits that improve a show by their absence. The show, as a whole, is different from any seen at the Columbia this season. SID.

SIGN FOR SHOW

SIOUX FALLS, S. D., March 13.—Billy Le Roy and Gladys Burton, now playing vaudeville here, signed contracts to appear with an American Burlesque show next season.

SIGN WITH CAMPBELL

SIOUX CITY, Ia., March 13.—Lew Rose and Hazel Hargis have signed with William Campbell for the Rose Sydell Show next season.

WILLIAMS IS IN TEXAS

SAN ANTONIO, Tex., March 17. — Sim Williams, owner of the "Girls from Joyland," is spending a few weeks here. He is on a business and pleasure trip.

MELODY LANE

LEO FEIST STARTS BIG PUBLICITY CAMPAIGN

Five National Magazines Will Carry Big Advertising Copy This Month—Will Cost Over $12,000

Leo Feist, who has for years utilized big advertising space in the national magazines to popularize his publications, has this month launched the largest advertising campaign of his business career.

The Saturday Evening Post, *Collier's*, *Literary Digest*, *Cosmopolitan* and *American* are the magazines which will carry the advertisements. The combined readers of these publications number many millions, and the campaign will cost considerably over $12,000.

This big campaign has not been started with the idea of deriving direct benefit in the shape of orders from the readers, but rather to launch a country-wide song-popularizing movement, in which public, singers, theatre managers and all interested in music will share.

The attention of singing actors is being called to the advertising, and the value of having one of the Feist songs in their acts during the time the advertisements are running is being announced through the medium of professional newspapers, letters and other mediums.

O'CONNOR WANTS $6,000

Johnny O'Connor, a theatrical newspaperman, has filed a claim with the Music Publishers' Protective Association for the sum of six thousand odd dollars, which he claims is due him for services rendered.

O'Connor, who was active in the formation of the society which was organized about two years ago with the object of putting an end to the paying of singers for introducing songs on the vaudeville stage, was for some time on the pay-roll of the association.

His active association with the society ended at about the time he enlisted in the navy, from which he was discharged several weeks ago.

O'Connor claims to hold a contract with the Publishers' Association calling for $10,000 a year, and his claim covers salary for seven months.

IRVING BERLIN TO PUBLISH

Irving Berlin, who for the past three months has been listening to attractive propositions from various popular and standard music publishers, has finally decided to go into business for himself, and is at present selecting his business and professional staff and expects to open within the next week or two.

Berlin has three musical shows completed and placed with well-known producers, and these will be the basis of his business. To them he will add not only his own popular song compositions but the works of other writers as well.

He is at present looking for suitable quarters in the theatrical district.

"HAVE A SMILE" A BIG FAVORITE

The Hirschhorns, better known as the "Swiss Song Birds," are presenting an attractive and enjoyable act in vaudeville under the name of "A Morning in the Alps." The act is beautifully mounted, and some striking lighting effects are introduced. Three girls and a male partner, who plays the guitar, are in the act, which includes a number of Swiss favorites, some fine yodelling and the big favorite Witmark song, "Have a Smile for Everyone You Meet." This number is one of the big hits of the season.

"JA-DA'S" WRITER MARRIES

Bob Carleton, writer of "Ja-Da," was married on Sunday to Miss Julia Balleu of the Century Grove. Mr. Carleton, who received his discharge from the navy last week, is now in vaudeville with the "Ja-Da" trio.

GRAY IS ON THE WAY HOME

Tommy Gray, the songwriter and vaudeville author, who has been in France for the past six months entertaining the soldiers, is on the way home and is expected in New York some time this week.

Friends are planning to give him a big dinner shortly after his arrival.

BELCHER BUYS COMPOSITIONS

Fred Belcher, who is now on the Pacific Coast, has purchased two new compositions by Vincent Rose, writer of "Oriental." The new numbers are entitled "Riveter's Rag" and "Tell Me Why." The numbers will be issued by the Remick house early next month.

FEIST BUYS STUTTERING SONG

Leo Feist, Inc., has purchased from the Cowles & Kelly Publishing Co. of St. Paul, a new stuttering song by Hal Blake Cowles and Ralph Burns, entitled "Thtop Your Thtuttering, Jimmie." The new song is expected to become the successor to "K-K-Katy."

TIERNEY IS WRITING A SHOW

Harry Tierney, who retired from the music publishing house of McCarthy & Fisher when Joe McCarthy sold out his interest, is engaged in writing the music of a new production. McCarthy is supplying the lyrics and James Montgomery is writing the book.

JEROME IN AUTO ACCIDENT

William Jerome, the songwriter, was injured in an automobile accident last week, and is confined to his home, suffering from a number of bruises. He was crossing Fifth avenue when he was struck by a big touring car and hurled to the street.

DEACON SONG NO. 5 RELEASED

"Nobody's Business but My Own," the fifth of the Deacon series of songs, has been released by Jos. W. Stern & Co. Bert Williams, in vaudeville this week, is the first big singer to introduce the number. Skidmore and Walker are its writers.

NOVELTY BLUES SONG RELEASED

Harry Von Tilzer has released a new novelty blues song which is being featured by scores of well-known singers. It is entitled "Ain't 'en Got 'en No Time to Have the Blues."

JACK DEGNON HAS A SON

Jack Degnon, the song plugger of Westfield, N. J., is celebrating the birth of a son born last week. The new arrival in the Degnon home has been christened Joseph.

MISS DIKA SINGS HARRIS SONG

Juliette Dika, who is doing a big time single, is featuring the new Chas. K. Harris novelty song, "Ze Yankee Boys Have Made a Wild French Baby Out of Me."

GEO. WHITING BOOKING ACTS

Geo. Whiting, who left the professional staff of the McCarthy & Fisher Co. last week, is now a booking agent, and is offering acts a route over the Loew Circuit.

BERLIN WRITING NEW "HIP" SHOW

Irving Berlin is writing the lyrics and music for the new Hippodrome production, which will be presented at the big playhouse early in August.

BEN BEYER USES "PAHJAMAH"

Ben Beyer, who is appearing over the Keith Circuit, is using in his act the new S. R. Henry Oriental number, "Pahjamah."

HARRIS SONG IN FOLLIES

Bee Palmer, at the Ziegfeld Follies, is singing the new Chas. K. Harris song, "Give Me a Syncopated Tune."

CANADA TO HAVE NEW COPYRIGHT LAW

Agitation of Dominion Writers and Composers Has Brought Quick Action. Americans Promise Aid.

The agitation of Canadian songwriters, authors and composers for new copyright legislation has brought quick results, and it is believed that before Parliament adjourns the existing act will be amended.

Canadian writers are at a great disadvantage, especially those whose compositions have met with any success in the United States. On account of the present state of the act, a writer can claim no phonograph royalties, a matter of great importance during these days of big mechanical reproducing instrument sales.

Likewise the American writer and publisher is derived from any returns from the phonograph or record sales of his compositions in the Dominion of Canada and a movement is on foot to aid the Canadian writers in the passage of the new act. Substantial subscriptions from American publishers have been promised and the proposed legislation is in such shape at present that, it is said the actual passage of the law is now but a matter of details.

It is impossible to estimate the added revenue the American publisher and writer will derive from the new bill, but it is well known that the sales of phonograph records and rolls throughout the Dominion of Canada is enormous, completely surpassing the sales of sheet music.

"TIPPERARY" CASE STILL PENDING

The suit at law over the authorship of the English song hit, "Tipperary," is still pending in the New York courts, where hearings are being held before a referee.

A Western woman brought the suit, claiming that under another title she wrote the song a number of years ago, and that it was heard on the Pacific Coast and appropriated.

The song, "Tipperary," originally published in England by B. Feldman, is, according to the title page, the work of Harry Williams, who claims that he never was in America, and Feldman, the publisher who has visited the country several times, is positive that he was never west of Chicago.

In just what manner the song could have traveled across the ocean and returned in the form of a war song hit, is the question which the courts will have to decide.

NEW FILM SONG READY

Harry Williams and Neil Moret have completed the song which is to be featured in Mack-Sennett's new million dollar photoplay, "Yankee Doodle in Berlin." These two writers also produced "Mickey," the big song hit that was the musical theme in Mabel Normand's film of that title.

Sol. Lesser, who has purchased the rights for "Yankee Doodle in Berlin," for the entire country, has purchased 100,000 copies of the song, which also bears the title of "Yankee Doodle in Berlin."

The number is published by Daniels & Wilson, Inc., the young music publishing company which also was the original publishers of "Mickey."

Harry Williams is the writer of many successful song hits, one of the best remembered being "Navajo," while Moret composed the famous "Hiawatha."

WRITERS JOIN IN BONUS PLEA

Songs by the score are being written, asking Congress to grant six months' pay to all honorably discharged soldiers and sailors.

Edward Madden, who has written comparatively few songs recently, has come back with one which voices a plea for the fighters, while R. A. Chandler, of Newport News, Va., has written one which he calls "Give Them a Year's More Pay."

AD. RATES RAISED BY WIRE

Publishers who are contemplating using *The Saturday Evening Post* for advertising purposes during the coming season will be obliged to pay an increase of twenty per cent above the rate, which has been in existence during the past few months.

The publishers of the big national weekly informed their representatives by wire last week that the advertising rates had been advanced to $10 per line, or $8,000 per page, each insertion.

GEO. MAXWELL GOING ABROAD

George B. Maxwell, head of the New York branch of Riccordi & Co., and president of the American Society of Composers, Authors and Publishers, will sail for England early in April for an extended stay. During his absence, Victor Herbert will act as head of the Composers' Society, which is planning a farewell dinner to Mr. Maxwell to be given at the Claridge on March 29.

FEIST SONG SCORES IN WEST

Regan and Renard, who are now appearing in the middle west, are scoring a great success with the Feist song, "Salvation Lassie of Mine." They were among the first to use the song in that territory.

WHERE IS CLARENCE FLAGG?

Clarence Flagg, a boy singer, who has been singing with Gordon Gibson under the name of the Melody Lane Duo, is wanted by his parents in Baltimore. His mother does not know of his whereabouts, and is heartbroken over his absence.

"WILD HONEY" FEATURED

"Wild Honey," Lee David's new fox trot, is being successfully featured by the big orchestra at Terrace Garden. Prof. Newton, conductor of the orchestra, gives an excellent interpretation of the clever composition.

LOW RETURNS TO OLD POSITION

LONDON, Eng.—Reg. Low has received his honorable discharge from the army, and is now back in his old position of Director of the professional department of Francis, Day & Hunter.

EDWARDS TO HAVE MUSIC HALL

Gus Edwards and a syndicate of business men are looking for a suitable location somewhere in the Forties and east of Fifth Avenue on which to build a music hall in which will be staged a series of Edwards revues.

SCHENCK WITH VON TILZER

Herman Schenck has joined the professional staff of the Harry Von Tilzer Co., and is connected with the New York office at No. 222 West 46th street.

BARNES SCORES WITH NEW SONGS

Stuart Barnes, at the Palace, is scoring a big hit with "At the Prohibition Ball" and "They May Be Old But They Want to Be Loved." Both songs are from the Witmark house.

WETS ADOPT EDWARDS' SONG

"America Never Took Water," has been adopted as the official song of several of the recently organized anti-prohibition organizations.

WALTERS WITH THE WITMARKS

Herbert Walters, formerly in charge of the band and orchestra department of the Broadway Music Corp, is now with M. Witmark & Sons.

"KATY" SCORES HIT IN ENGLAND

LONDON, Eng.—"Katy," the stuttering soldier song, which had a big run in America, is one of the big hits over here now.

She Brought Doughnuts to the Doughboys a ro

SALVATION LA

By "CHICK" STORY and JACK CADD N,

EDDIE CANTOR'S BIG HIT WITH THE "FOLLIES"

JOHNNY'S IN TOWN

He says: "It's the biggest hit I ever sang."

By JACK YELLEN, GEO. W. MEYER and ABE OLMAN

Didn't Know Where to Get It? Huh? It's a Hit, Ain't It?

WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE WHEN YOUR LOVE BELONGS TO ME?

Words by SIDNEY D. MITCHELL Music by ARCHIE GOTTLER

Therefore, Consequently, and Because, of Course, We Publish It

A Rip Snorting, ug
Sure-Fire o

JA

BY BOB RLE

Special Stage Versions A

IT'S A SCREAM! TAKES THE STING O OF

HOW ARE YOU GOING 'O

(WHEN THE WHOLE D N

By FRANCIS BYRNE, FRANK INT

BOSTON
181 Tremont Street

MINNEAPOLIS
Lyric Theatre Building

SEATTLE
301 Chickering Hall

NEW ORLEANS
115 University Place

ST. LOUIS
Holland Building

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

LEO. FEIS
135 WEST 44th RE

...roved Herself a Sister to the Red Cross Girl

...ASSIE OF MINE

...DD N, writer of "Rose of No Man's Land"

...g, ...ugh-Spreading,
...ire...ong Hit!

...PA

...OBERLETON
...ons ... Any Kind Of An Act.

The Great Peace-Making,
Joy-Bringing Ballad

IN THE LAND OF BEGINNING AGAIN

Nothing Sad About It
Everything Glad About It

Words by GRANT CLARKE Music by GEO. W. MEYER

...O OF MENTAL HURTS. MAKES THE "LOAD" LIGHT!

...O WET YOUR WHISTLE

...D...RN WORLD GOES DRY)
...K ...NTYRE and PERCY WENRICH

...FEIST, Inc.
...th ...REET, NEW YORK

PHILADELPHIA
Globe Theatre Building

CLEVELAND
308 Bangor Bldg.

BUFFALO
485 Main St.

PITTSBURGH
301 Schmidt Bldg.

DETROIT
213 Woodward Ave.

KANSAS CITY
1125 Grand Ave.

LOS ANGELES
836 San Fernando Bldg.

At B. F. KEITH'S COLONIAL THEATRE

THIS WEEK (March 17)

IRVING **NEWHOFF** AND DODE **PHELPS**

In "A BARRAGE OF SONG CHARACTERIZATIONS"

By WILLIAM B. FRIEDLANDER

Sole Direction **MAX HART**

WHAT THE NEW YORK CRITICS THOUGHT OF MY SMALL BIT OF TEN MINUTES IN THE NEW WINTER GARDEN SHOW

"MONTE CRISTO JR."

READ:

EVENING WORLD
Chic Sale again caused roars of laughter as the village performer on the small town horn.

EVENING JOURNAL
Chic Sale, the inimitable was there and scored his usual hit.

EVENING SUN
Chic Sale was as amusing as ever.

GLOBE
The comedians include Chic Sale. There will be more of Chic Sale in due course.

EVENING TELEGRAM
Chic Sale got a lot of fun out of the railroad station scene.

MAIL
Chic Sale played his "Tubby" to the delight of all.

CHARLES "CHIC" SALE

ONE OF THE LATE HITS OF ZIEGFELD'S ROOF, OWING TO CONTRACTS WITH THE MESSRS. SHUBERT, WAS OBLIGED TO LEAVE SHOW

BLACK NAPOLEON and HIS AIDE DE CAMP

JOE ARGUS PERRY MAYO

BILLY **HIBBITT** AND **MALLE** EDDIE

"Two Southern Boys"

MATERIAL BY ANDY RICE DIRECTION—MAX GORDON

CHICAGO NEWS

LEGISLATURE NOW ASKED TO CURB TICKET SPECULATORS

Considers Bill Giving Theatre Patrons Who Are Overcharged Right to Sue Theatre Where Pasteboards Are Issued; Backers Expect It to Go Through

Ticket scalpers of this city will find the going rather difficult if a bill introduced into the State legislature by William G. Thon becomes a reality. It was drafted by Attorney William Chones. In addition to providing an ordinary penalty of a $500 fine, or imprisonment for one year, or both, for infractions of the proposed law, the bill gives the purchaser who is imposed upon a private remedy. It consists of a legal action against owners or representatives of owners of places of amusement for a sum of $200 for each ticket for which the purchaser is overcharged.

The act, as drafted, is described "to prevent fraud and extortion upon the public in the sales, barter or exchange of admission tickets to any theatre, circus, ball park, place of public entertainment or amusement, in excess of the advertised price or printed rate on such tickets."

There is nothing in the proposed bill that will prevent theatres from offering tickets for sale at prices other than the box office, but the same purchase price, which must be plainly printed upon the tickets, must prevail at all selling places.

Backers of the bill are confident that it will become an effective law and that it will go through without opposition.

PANTAGES COMING TO CHICAGO

Alexander Pantages is to visit Chicago late this month for a conference with his local representative, Coney Holmes. Nothing of any great importance is said to be attached to the visit, but it is reported that he may decide upon a site in the Loop for his Chicago theatre.

HODKINS BACK FROM N. Y.

Charles E. Hodkins, head of the Hodkins-Pantages circuit, returned from New York City this week. It was reported that he would affiliate with Loew, but this is denied here.

SOUBRETTE GETS CASH

George Remus, a riminal lawyer, was defended to-day in a divorce proceeding instituted against him by Lillian Remus, mother of Ramona Remus principal soubrette in one of the Pepple and Greenwald's shows. The decree was granted to her and it is understood that he is paying to the mother and daughter $50,000 cash.

GET W. V. M. A. ROUTE

Yule and Foster, who appeared last week at the Rialto Theatre in a snappy dancing act, have been given a route of W. V. M. A. time.

LOOP FILM OFFICES MUST MOVE

On and after May, 1920, all motion picture concerns now occupying Loop offices must vacate their headquarters. This action was taken following the fire some time ago of the Pathé Exchange, in the Consumers building. A new city Ordinance prohibits any motion picture firm from having Loop offices.

THREE MANNING SISTERS SUE

The Three Manning Sisters have filed suit against their respective husbands, Manuel T. Ross, Floyd Simpson and Henry Joseph Shea. All sisters would like to be freed at the same time, although they were married at different times and different places. Leon A. Berezniak represents all of the girls.

ASCHER'S GET ANOTHER HOUSE

Fitzpatrick and McElroy, who are promoting the Henry Ford films in this territory, have closed arrangements for the entire floor of offices at 202 South State street. They have sold their theatre at 63d and Ashland streets to the Ascher Brothers for a reported sum of $80,000.

LOOK FOR GOOD PARK BUSINESS

Promoters of outdoor amusement parks are contemplating on enjoying one of the most prosperous seasons due to the fact that the dry law will drive an unusual amount of business into the parks. All amusement parks in this vicinity will be opened by the middle of May.

LAURETTE TAYLOR IS BETTER

Laurette Taylor, who is ill in Cleveland, has been announced by her physicians as on the road to recovery. She will soon be able to rejoin the "Happiness" cast, it is stated.

DICK BROWER MADE MANAGER

Dick Brower, for many years treasurer of the Star and Garter Theatre, has been appointed manager of that house.

WILL BUILD $750,000 THEATRE

The Chicago United Theatres Company, of which A. E. Whitbeck is president, has obtained from C. C. Mitchell and Company a bond issue loan of $385,000, payable in seven years, with interest at 6 per cent, secured upon the property on the southwest corner of Sixty-third street and Union avenue. The property will be improved with a modern office building and a large theatre with a seating capacity of 2,400. It will cost $750,000.

PASSPORTS HOLD THEM UP

The Transfield Sisters are in Chicago awaiting the issuance of passports for their proposed trip to England. The girls will remain overseas all Summer, visiting a sister who is the wife of an English aviator. They appeared at the Rialto Theatre last week.

LEAGUE CHANGES NAME

The Motion Picture Exhibitors' League has dropped its former name and, hereafter, will be known as the Illinois Exhibitors' Alliance. The association will be governed by a special commission of twelve men.

ABNER ALI RESIGNS

Abner Ali, who, for the last year, has been resident manager of the Olympia Theatre, has resigned his position and will hereafter devote his time to the upbuilding of his own picture theatre, which he intends to open late this month.

CAMP DENIES HE WILL REMARRY

William Carpenter Camp, divorced last week by Elita Proctor Otis, denies that he is to marry Mrs. Wm. C. Thorne, widow of the late vice-president of Montgomery Ward and Company.

REDFORD GETS DIVORCE

Sam Redford, of Weber and Redford, has obtained a divorce from his wife, Milly Goldring, before Judge Hopkins. He was represented by Leon A. Berezniak.

WE HAVE LANDED ANOTHER STAR

GRANT CLARKE

(HE WRITES SOME LYRICS)

Mr. Clarke is now on our writing staff, so watch out for some new sensational hits.

McCARTHY & FISHER, Inc.

224 WEST 46th STREET, NEW YORK — GEO. A. FRIEDMAN, General Manager

BRANCH OFFICES

Chicago, Ill., Grand Opera House Bldg.....Ez. Keough, Mgr.
Philadelphia, Pa., 708 Keith Theatre Bldg.....Irving Mills, Mgr.
Boston, Mass., 240 Tremont Street.....Jimmie McHugh, Mgr.
St. Louis Mo., 401 Calumet Bldg.....Nat. M. Binns Mgr.
San Francisco, Cal., 507 Pantages Theatre Bldg..Harry Bloom, Mgr.
Detroit, Mich., Tuller Hotel.....Billy Priest, Mgr.

PAHJAMAH

A SONG OF THE ORIENT

Another *Sensational* success by the Writers of INDIANOLA
S. R. Henry - D. Onivas *and* Frank Warren.

An exceptional feature number for—
Dumb Acts-Musical Acts & Dancing Acts
Every prominent musical director has proclaimed Pahjamah to be even a greater composition than "INDIANOLA"

Copy and orchestration of Pahjamah song or instrumental FREE TO RECOGNIZED ARTISTS

JOS. W. STERN & CO
1556 B'way N.Y.C. HARRY TENNEY *Mgr.*
119 N. Clark St. Chicago SIG. A. BOSLEY *Mgr.*

Leaders send 25c for complete dance orchestration or Band arrangement of "Pahjamah"

PALACE, NEW YORK, THIS WEEK (MARCH 17)
U. S. AND FOREIGN PRODUCERS AND MANAGERS

After a two-year World Tour, IVAN BANKOFF (the Leader of All Dancers) returns with the most sensational, elaborate, superb offering of dances ever presented.

Conceived, produced and staged by
BANKOFF, THE CREATOR OF DANCE STYLES
"The Dancing Master"

IVAN BANKOFF & CO.

A 1920 ACT IN 1919

Morning Telegraph says:

Ivan Bankoff effectively interprets a series of attractive dance numbers. The dances are grouped under the title, "The Dancing Master," the idea being a Bankoff conception. The nimble-footed young man wins the loudest plaudits when he alternates between cyclonic spins and nonchalantly executed steps. In gracefully accomplishing this difficult transition, Bankoff has no rivals, nor is he in danger of seeing many competitors loom up on the horizon. His newest feminine vaudeville aide gives evidence of being as capable as any of her predecessors.

Direction, JENIE JACOBS

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Singing, Dancing and Comedy
IN VAUDEVILLE

TOM O'MALLEY has left the Colonial, Chicago.

Lyons and Yosco open on Loew time on March 31.

Richard Pyle has joined the "Leave It to Jane" company.

Eva Shirley and jazz band are now appearing in a new act.

Madeline Grey is doing the press work for the Theatre Guild.

David Idzal is back at his old position at the Princess, Chicago.

Jack Mooney is managing the Blackstone Theatre in Chicago.

Peggy Wood, of "Maytime," is reported to be engaged to a sailor.

Amelia Gardner has replaced Ida Darling in "Please, Get Married."

Paul Allen is back in Allen and Green's office, after a visit to the coast.

John Taintor Foote, author of "Toby's Bow," is working on a new play.

Ben Stern is seriously ill with pneumonia at Stern's Private Hospital.

Charles Heed is now assistant to Ben Lewis at the Studebaker, Chicago.

The Capitol City Five will soon appear in vaudeville, managed by Billy Sharp.

Ruth Gay was injured recently in Aberdeen, Wash., as she was leaving the theatre.

Arthur Dunn has recovered from his recent illness and has left the hospital in Chicago.

Beatrice Lambert, who has just returned from the West, is presenting a new act.

Jane Evans will rejoin "Very Good Eddie," on tour next week, to play her original role.

Corinne Sales, of **Dooley and Sales,** is mourning the loss of her brother, who died at Louisville.

George Marion has signed with John Williams to produce and stage all of the latter's plays.

B. McDaniel is reported to be doing splendidly, following an operation at the American Hospital, Chicago.

Eleanor Henry replaced **Audrey Maple** last Monday in the cast of "Monte Cristo, Jr.," at the Winter Garden.

Daisy DeWitt is now in the "Century Midnight Whirl." She made her debut at the roof last Saturday night.

Duke Muller and **Harry Lindau** are in Billy Sharp's revue which opened at the Marlborough Sunday evening.

Izetta, appearing in the East in vaudeville, has been made an offer for a long tour of the English music halls.

Charles Tanhausen has recovered sufficiently from an attack of influenza to be back at the Garrick, Chicago.

Will St. John Finch is the father of a baby girl born last week at his home on Hillcrest Farm, New Franklin, Mo.

Nellie Breen, in "The Lampland Ballet," was one of the added features at the Hippodrome on Monday, St. Patrick's Day.

Selma Braatz substituted for **Lew Welch** and company at the Royal last week, because of the illness of the latter.

Mildred Morris is in France at present with one of the units of the Y. M. C. A., furnishing entertainment for the soldiers.

ABOUT YOU! AND YOU!! AND YOU!!!

Frank J. Zimmerer, who has been Stuart Walker's scenic artist for the last three years, will spend the summer in Ireland.

F. R. Carter has signed with the Shuberts to be assistant manager at the Forty-fourth Street and Norah Bayes theatres.

Peggy Wood, prima donna of "Maytime," is co-author with Samuel Merwin of a play which has been accepted by the Shuberts.

Billie Newman, Florence Dupont, Princess Violet and Charles Hasse have been discharged from the American Hospital, Chicago.

Frank Farrell celebrated his fiftieth anniversary as a stage hand by seeing "Sometime" last week. He is seventy-one years old.

Sheila Terry and company filled in for **Elsa Ryan** and company, who left the bill at the Lyric, in Hamilton, because of illness last week.

Ned Finley, who tried to commit suicide on January 10, was discharged by Magistrate Nolan last week. He is still in Bellevue Hospital.

Walter Gallagher, known as Jazzbo, in the Cafe De Paris, Murray's, Churchill's, Healy's and other cabarets, will soon appear in vaudeville.

Marguerite DeVon and **Ben Mulvey** are featured in "Dance D'Illusion," a new act produced by Barry and Lohmuller, just opened on United time.

William Marion Cook, conductor of the New York Syncopated Orchestra, is writing the music for a comedy to be produced by the Shuberts.

The Worth Wayton Quartette will open on March 24 in Baltimore on a vaudeville route. Two of the boys have just been released from the army.

Frank Henderson, manager of the Majestic, Jersey City, gave a luncheon to the members of the Rotary Club at the Union League Club last week.

Johnny Singer and His Dancing Dolls are working some new steps into their dancing act. They rehearsed the material at Bryant Hall last week.

Hugh S. Fullerton, publicity man for The Greater Theatres Corporation, in Seattle, has given up his position and is now writing for magazines.

Fay Warren, soubrette with **Mat Kelb's** "Darlings of Paris," has been successfully operated upon in Chicago, and is reported to be making a rapid recovery.

Esther Walker has returned to the cast of "Monte Cristo, Jr.," from which she has been absent since the opening night, owing to illness with pneumonia.

Edward F. McArdle, a property man of the New York Hippodrome, and Florence (Bobbie) Kearns, a chorus girl in "Everything," were married on March 4.

Mary Garden will be seen at the Metropolitan Opera House on March 25 in a big benefit performance for the devastated regions of the Somme in France.

Cyril Keightley and **Ethel Dane** have signed for a number of years with the Shuberts. They have the leading roles in "A Little Journey," now at the Vanderbilt.

Emma Carus, Yvette Rugel and the **Ponticelli Sisters** entertained at a banquet of the Friendly Sons of St. Patrick at the Pennsylvania Hotel last Saturday night.

Granville Barker, the English playwright, accompanied by his wife, arrived in New York last week. He returns here after a service of three years in the British army.

Frank Smithson is staging **Thomas W. Broadhurst's** new drama, "The Golden Fleece," to be presented for the Actors' Fund at the Broadhurst Theatre next Sunday night.

Charles Zemater, of **Zemater and Smith,** is the proud father of a baby boy. The new addition to the family arrived last week and is reported to be doing splendidly.

Routan's Song Birds, who now include five people instead of three, are doing a new act. It is booked to play up-State, following which engagement it will come to New York.

Blanche Duffield was rushed out to Columbus, Ohio, last Monday to sing the prima donna role in "Sari." She was sent to replace **Norma Brown,** taken suddenly ill on Sunday.

Mrs. Abner Ali, wife of the Chicago manager, who is visiting her family in Pittsburgh, Pa., has been taken to a hospital in that city in order to recuperate her failing health.

Jack Austin and the **Misses Cavanaugh** and **Balkin** are soon to appear in a series of ball-room, jazz and novelty dances. Preisler's Jazz Band will be the musical adjunct to the act.

Vera Myers, daughter of Jacob Myers, head bill-poster for Klaw and Erlanger, will sing at the Annual Social Day of the Theatre Assembly, to be held at the Hotel Astor on March 21.

Hoadley and La Rue, playing in an act called "Dominie" until one year ago, are now rehearsing the act again and will be seen in it shortly. They are assisted by Florence Crowley.

Tessa Kosta, now with "The Royal Vagabond," sang two original songs for the soldiers and sailors at a tea given at the K. of C. hut on Broadway and Forty-sixth street last week.

David Schooler, at present with the **Marmein Sisters,** will soon appear in a new vaudeville musical comedy called "Too Many Wives." **Ethel Corcoran** and **Neil Moore** will be featured.

Frances White, of the team of Rock and White, did not appear with the act at the Thursday matinee and evening performances last week because of a heavy cold. Rock went on alone.

Anna Regan, Edna Lee, Winnie Cannon, Mabel Lee, Miss N. Meyers, Adele Ferguson, Al. Wagner, Herbert Trustee and **Leo Pelletir** are appearing in Chas. Cornell's revue at Gallagher's.

Dan Dix, of **Dan Dix** and **Virgil,** has fully recovered from his recent illness, and he and his partner opened this week at the Pantages Theatre, Minneapolis, for a tour of the Pantages Circuit.

Vivian Hurlock, of **Pepple and Greenwald's** "Hello People, Hello," was taken suddenly ill on Friday and was forced to undergo an immediate operation at the American Theatrical Hospital, Chicago.

Dora Gibson, a dramatic soprano, sailed for England last week on the Mauretania to fill an engagement at Covent Garden, London, and to claim a share of the estate left by her father. The latter did not leave her any of the estate because she decided to go on the stage, but she maintains that she has hereditary rights and intends to fight for them.

Fred Ackerman, in the box office of the Majestic Theatre, Chicago, has fully recovered from an attack of Spanish influenza, and is again back at his old post. **Sam Bransky** officiated during **Ackerman's** illness.

Bernard Metzger, who formerly played in repertoire with **Marx Brothers** and with **Franklyn and Hyatt,** is now the manager of Unity Hall, on Forty-seventh street, near Ninth avenue, used frequently for rehearsals.

Jimmy Daly, who, before he joined the navy, was property man at the La Salle Theatre, Chicago, has been discharged from the Great Lakes Naval Training Station, and has resumed his position at the La Salle.

Lawrence Schwab is to present "The Rainbow Cocktail," a musical act written by Hassard Short for a Lambs' Gambol in vaudeville. Walter Lawrence will be featured, and the act is scheduled to open at the Royal April 14.

Joseph S. Klein, manager of the Fourteenth Street Theatre, invited 300 wounded soldiers from the base hospital, situated in the Greenhut Building, to the matinee performance of "Officer 666" there last Wednesday.

Rosetta and Vivian Duncan have been offered a long route by the B. F. Keith Vaudeville Exchange, commencing after the termination of their engagement with Charles Dillingham for his forthcoming musical comedy production.

Wallace Mackay sailed last week for France as an entertainer for the Overseas Theatre League under a six months' engagement. Mackay will probably play the English music halls after the termination of his present contract.

Averil Harris, William Holden, Ethel Brandon and **Madeline Marshal** have been engaged to appear in "Susan Lennox's Pilgrimage," George V. Hobart's drama, adapted from D. G. Phillips' novel "The Rise and Fall of Susan Lennox."

T. C. Leonard, formerly a newspaper man in Chicago and more recently publicity man for the ballet connected with the Chicago Grand Opera Company, has been appointed business manager of Shubert's newest musical production, "Oh, Uncle!"

Victor Heras and **Ben Preston** have rejoined and are offering their old act hereabouts for the Western Vaudeville Managers' Association. **Heras** has just returned from France, where he saw active service with the American Expeditionary Forces.

Charles Ravel, one of the old **Ravel Family** of pantomimists, celebrated his sixty-ninth birthday anniversary last Monday at the Hippodrome, where he is acting the role of Old King Cole in the "Toyland" scene. His fellow clowns gave him a dinner.

Philip Braunstein is now enroute for France with the Entertainment Division of the Jewish Welfare Board, to provide entertainment for the soldiers. Braunstein was a member of the Educational Players who produced, some time ago, "The Prince and the Pauper."

Ivy Marshal has signed to play the part of the daughter of the burgomaster in "The Burgomaster of Belgium." She has been seen in "The Elder Son," "Stolen Orders," "The Happy Ending" and "The Gay Lord Quex," having appeared with John Drew in the latter.

William and Gordon Dooley, Will Marion Cook and the **New York Syncopated Orchestra,** the **Watson Sisters, "Chic" Sale, Sam Ash,** the **Gallerini Sisters,** the **Rath Brothers** and the **Cameron Sisters** were on the bill at the concert given at the Winter Garden last Sunday night.

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Direction of HARRY HASTINGS. Season 1918-19-20-21

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DON'T DO ANYTHING UNTIL YOU HEAR FROM ME — PAT WHITESHOW

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

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THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL

DIRECTION—ROEHM and RICHARDS — HIP HIP HOORAY GIRLS

BURLESQUE NEWS

(Continued from page 16 and on 28)

KENDAL AND SHULER PUT OVER COMEDY IN WATSON'S "ORIENTALS"

Billy Watson's "Orientals" was at the Star last week. It was in two parts, the first being called "The Joy Line" and the burlesque "Reilly's Reception."

The comedy was in the hands of Leo Kendal and Jean Schuler. Kendal is doing his work with the same Swede make-up, minus the dialect. He gets a great deal out of the part, but he should use the dialect, as he puts it over well and it is very funny. His mannerisms also are extremely amusing and, as the drunken Admirable, he carried the part out excellently. He is a comedian different than any we have seen at the Star this season and his style of work was liked.

Schuler does an Irishman. He works slowly and his dialect is good. He was suffering with a cold last Thursday night which handicapped him some, but he worked hard, nevertheless.

A fine looking prima donna is Vida Sopoto, as well as a shapely one. She sang well, in addition. Likewise, she is very attractive when wearing tights. Her costumes are pretty.

Jennie Delmar was a decided success when offering her numbers. She has an excellent contralto voice and knows how to use it. She makes a fine appearance and displays some attractive dresses.

Nellie Crawford, a shapely, dashing soubrette, had no trouble in getting her numbers over, as all were generously encored. She is vivacious and bubbles over with personality. Her wardrobe has been well selected.

J. Lee Allen is the straight man, and Bob Sacray does bits.

The "beer" bit was well taken care of by Kendal, Schuler, Allen and Sacray.

Kendal, Schuler, Allen, Sacray and the Misses Delmar and Crawford were in the "Blow the Whistle" bit.

The "handcuff" bit was done by Kendall, Allen, Schuler and Miss Delmar.

Miss Crawford's Scotch number went over very big, taking half a dozen encores.

Allen and Miss Delmar offered a very good singing duet that more than pleased, they harmonizing very well.

The "love" bit was done by Kendal, Schuler and Miss Sopoto.

The comedy band was good for laughs, with Schuler as the leader, Kendal with the bass drum and Miss Sopoto as the vocalist.

The "woman haters' union" bit was offered by Kendal, Allen, Sacray, Misses Crawford, Sopoto and a chorus girl.

An excellent specialty was presented by Miss Delmar and proved most satisfactory. She offered three numbers, all of which registered.

The chorus has a number of pretty girls who work well. There is one young lady with dark curly hair, who is not alone pretty, but who has a figure that should place her with a Broadway show. She is also a graceful worker.

The "Orientals" is a show that will please some and not others. The principals, in some instances, could be improved upon. Then again, the material is old and the bits have been seen many times at this house before, so that one knows what is coming before it is started. SID.

QUITS BALTIMORE STOCK

BALTIMORE, Md., March 15.—Bessie Rosa closed as soubrette of the Folly Stock Company here tonight and returned to New York.

CLOSES WITH REEVES SHOW

Will H. Fox closes with the Al. Reeves Show at the Casino, Brooklyn, Saturday night. Harry S. La Van will replace him.

GOES INTO REVUE

Helen Birmingham, who was released by Al Reeves several weeks ago, has opened with the Revue at Reisenweber's.

B. F. KAHN'S UNION SQUARE THEATRE
STOCK BURLESQUE
With All Star Cast
BILLY (GROGAN) SPENCER — FRANK MACKEY
JAS. X. FRANCIS — BRAD SUTTON
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BABE WELLINGTON — MAE DIX
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AND
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THELMA SEAVELLE
THE HURRICANE SOUBRETTE — 2d Season with "Hip, Hip, Hooray Girls"

FRANCES CORNELL
PRIMA DONNA — WITH STROUSE & FRANKLYN'S "PIRATES"

BILLY HARRIS
RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

HELEN TARR
FEATURED PRIMA DONNA — SAM HOWE'S SHOW 1917-18-19

TOM AIKIN
JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST
COMEDIAN — GROWN-UP BABIES

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VAUDEVILLE BILLS For Next Week

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NEW YORK CITY.

Palace—Bert Williams—27th Division Boys—Miss Juliet—Owen McGiveny. (Four to fill.)

Colonial—Lillian Shaw—"Yip Yap Yaphankers"—Moss & Frye—Mullen & Coogan.

Riverside—Belleclaire Bros.—Leipsig—Mignon—Josie Heather & Co.—Lady Alice's Pets—James & Bonnie Thornton—U. S. Navy Jazz Band.

Alhambra—Frank Faye—Adrian—Emma Carus—Perrone & Oliver—Regay & Lorraine Sisters—Ashley & Skipper—Halligan & Sykes.

Royal—Lillian Russell—Ben Bernie—Morak Sisters—Lazar & Dale—Bruce, Duffett & Co.—Nelson & Chain.

5th Avenue (March 17-19)—Adrian—W. S. Harvey & Co.—Conway & Fields—Lillian McNeil—Emmett, Devoy & Co. (March 20-22)—Lando Bros.—Woolsley & Payne—Jap, the Wise Hound.

125th St. (March 17-19)—Singer's Midgets—Rector, Weber & Lang—Effie Lawrence. (March 20-22)—Singer's Midgets—Chas. J. Gerard.

23d St. (March 17-19)—Mullen & Coogan—Jerome & Herbert—Edith Helena—Mr. & Mrs. Ned Munroe—Lamont Trio. (March 20-22)—Yarke's Jaziramba Band—Olsen & Johnson—Rector, Weber & Lang—Noble & Brooks—Laura & Billy Dreyer.

58th St. (March 17-19)—Ed Blondell & Co.—Bernard & Scarth—King's Royal Troubadours—La Pearl & Blondell—Reeder & Armstrong—Keegan & O'Rourke—The Renzettas. (March 20-22)—Claire Vincent & Co.—Mason & Gwynne—Sutter & Dell—Mary Melville—Jason & Haig—"A Stage Door Flirtation"—"Danse De Illusion."

BROOKLYN.

Orpheum—Moss & Frye—Tony & Norman—Rajah—Beeman & Anderson—Juliette Dika—Dazie.

Bushwick—Phim & Picks—The Sharrocks—Howard's Ponies—Stuart Barnes—Four Mortons—Gilbert & Friedland—Dooley & Sales—Gliding O'Mearas—Conroy & Murphy—Ed Morton.

ALBANY, N. Y.

Proctor's (Mar. 20-22)—Meister Singers—Herbert Clifton—Ward & Raymond—"What Happened to Ruth"—Arthur & Leah Belle—Willie Hale & Bro.

BALTIMORE, MD.

Maryland—Belle Baker—H. & A. Seymour—J. C. Nugent & Co.—Norton & Lee—Sallie Fisher & Co.—The Millettes—Billy Schoen—DeWitt Young & Sister.

BUFFALO, N. Y.

Shea's—Dickinson & Deagon—Bessie Clayton & Co.—Al Shayne—Parsons & Irwin—Doris Dare.

BOSTON, MASS.

Keith's—Van & Schenck—Marion Harris—Toto—Olga Petrova—Harry Breen—Strassell's Animals—Allen Brooks & Co.

CINCINNATI, OHIO.

Keith's—Texas Comedy Four—Helene Davis—Gordon & Rica—Palfrey, Hall & Brown—Harry Hines—Four Readings—Hall & Brown—Grenadier Girls.

COLUMBUS, OHIO.

Keith's—Tarzon—Al & Fannie Stedman—Rita Marie Orchestra—Hallen & Fuller—Eddie Foyer—Martin & Bayes—"Levitation."

CLEVELAND, OHIO.

Keith's—Ethel Hopkins—James Lucas & Co.—"What Girls Can Do"—Koban Japs—Eddie Leonard—Brendel & Burt.

DETROIT, MICH.

Keith's—Seven Honey Boys—Nash & O'Donnell—Klein Bros.—Walter C. Kelly—Dolly Connelly & Co.—Amoros Sisters—Kennedy, Mason & Shoil—Two Ladellas.

DAYTON, OHIO.

Keith's—"Hands Across the Sea"—Prosper & Moret—Chief Capaulican—Kitner & Reaney—Sherman & Uttry—Harry Holman & Co.—York's Dogs.

ELIZABETH, N. J.

Proctor's (Mar. 20-22)—Billie Reeves & Co.—Ashley & Skipper—McMahon, Diamond & Climons—Gertrude Newman.

ERIE, PA.

Keith's—Scotch Lads & Lassies—Fred Allen.

GRAND RAPIDS, IA.

Keith's—Frank Crummit—Ara Sisters—Helen Ware—Nellie Nichols—Cycling Brunettes—Moran & Mack—"Study in Sculpture."

HAMILTON, CAN.

Keith's—Emma Stephens—Elkins, Fay & Elkins—Royal Gascoignes—Arnold & Allman—O'Donnell & Blair.

INDIANAPOLIS, IND.

Keith's—Nita Jo—Collins & Hart—Kranz & La Salle—Kimberly & Page—Harry Cooper—Nester & Vincent—Mrs. Gene Hughes.

LOWELL, MASS.

Keith's—Miller & Lyle—Four Haley Girls—Grindell & Esther—Four Keltons—Alfred Latell & Co.—Claire Vincent & Co.—Shephard & Fay.

LOUISVILLE, KY.

Keith's—Mercedes—The Duttons—Gardner & Hartman—James J. Morton—G. Austin Moore—Bennett & Richards—Clark Sisters—The Van Cellos.

MONTREAL, CAN.

Keith's—"Not Yet Marie"—Claudia Coleman—Orth & Cody—Moran & Wiser—Connelli & Gibson—Peaty, Reat & Brothers.

MT. VERNON, N. Y.

Proctor's (Mar. 17-19)—Yerke's Jaziramba Band—Helen Colina & Co. (Mar. 20-22)—Seven Glasgow Maids—Jerome & Herbert—Dorothy Follis & Co.

NEWARK, N. J.

Proctor's (Mar. 17-19)—Dorothy Hayes & Co.—Otto & Sheridan—Olsen & Johnson—Libby, Brown & Conlin—Gautier's Brick Layers—Kennedy & Nelson.

PITTSBURGH, PA.

Keith's—James Watts & Co.—Ethel McDonough—Harry Watson & Co.—Martyn & Florence—Avon Comedy Four—Felix, Adler & Rose—Geo. E. Price & Co.—"Flirtation."

PORTLAND, ME.

Keith's—Wood & Wyde—Stone & Hayes—Guerro & Carmen—William J. Reilly—Wilfred Clark & Co.—Bush Bros.

PHILADELPHIA, PA.

Keith's—Robt. T. Haines & Co.—McIntosh & Maids—Rooney & Bent—Bernard & Duffy—George N. Brown & Co.—Mr. & Mrs. Jimmie Barry—Ford Sisters—Edna Goodrich & Co.

PROVIDENCE, R. I.

Keith's—Pink's Mules—Martelle—Raymond Wilbert—Frank Dobson & Co.—Janet Adair & Co.—LeMaire Hayes & Co.—Eadie & Ramsden—Mr. & Mrs. Melbourne.

ROCHESTER, N. Y.

Keith's—Frances Kennedy—The Brads—Imhoff, Conn & Coreene—Alice Els & Co.—Walter Weems—Rosamond & Dorothy—Espe & Dutton—Mayo & Lynn.

SCHENECTADY, N. Y.

Proctor's (Mar. 20-22)—Isikawa Japs—"In the Dark"—Harry Van Fossen—Darrell & Edwards.

TROY, N. Y.

Proctor's (Mar. 20-22)—Seven Honey Boys—Howard & Sadler—Murray Livingston—Dugan & Raymond—Winchell & Green—Lorimer Hudson & Co.

TOLEDO, OHIO.

Keith's—Florence Tempest & Co.—Susan Tompkins—Donald Roberts—"Sweeties"—Three Jahns—Lorner Girls—Marx Bros.

TORONTO, CAN.

Keith's—Will Ward & Girls—Green & Parker—The Le Vars—Lyons & Yosco—Adele Rowland—Reynolds & Donnegan.

WASHINGTON, D. C.

Keith's—"Girl in the Air"—E. & J. Connelly—Sidney Phillips—Allen Rogers.

YOUNGSTOWN, OHIO.

Keith's—Rose & Moon—Burt & Rosedale—Phyliss E. Terry—Geo. McFarlane—Wilbur Mack & Co.—Bowman & Shea—Orville Stamm.

YONKERS, N. Y.

Proctor's (Mar. 17-19)—Bostock's Riding School—"Thru Thick & Thin"—Jimmy Rowland—Denny & De Ousonne—Taylor Bros. & Remple. (Mar. 20-22)—Adrian—Princess White Deer—Powers & Wallace—John Cutty.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Clifton Crawford—Morgan Dancers—Lee & Cranston—Venita Gould—Barr Twins—H. & G. Ellsworth—McConnell & Austin.

Palace—"Sea Wolf"—Lydell & Macy—Marguerite Farrell—Bailey & Cowan—A. & G. Falls.

CALGARY, CAN.

Orpheum—"Miracle"—Harriette Rempel & Co.—Hickey Bros.—Davis & Rich—Paul La Varre & Bro.

DES MOINES, IA.

Orpheum—Ferry—Patricola & Myers—Sarah Padden & Co.—Brierre & King—Blossom Seeley—Santos & Hayes—Frank Browne.

DENVER, COLO.

Orpheum—Rae Samuels—Robinson's Elephants—White Coupons—Cameron Devitt & Co.—Chas. & Madeline Dunbar—Kennedy & Rooney—Joseffson's Troupe.

DULUTH, MINN.

Orpheum—Alec & Dot Lamb—Margaret Young—Great Lester—E. & E. Adair—Gene Greene & Co.—Annette Kellermann—Jack & Kitty Demaco.

KANSAS CITY, MO.

Orpheum—"An American Ace"—J. & M. Harkins—C. & E. Barry—Leo Beers—Mazie King & Co.—Caroline Kohl & Co.

LINCOLN, NEB.

Orpheum—"Only Girl"—Wm. Smythe—Jennings & Mack—Four Harmony Kings—Hector—"Dream Fantasies"—Lunette Sisters.

LOS ANGELES, CAL.

Orpheum—Bennett Sisters—Claudius & Scarlet—Diane & Rubini—Brenck's Models—Vallecita's Leopards—Walter Fenner & Co.—Jos. Howard & Co.

MILWAUKEE, WIS.

Orpheum—Trixie Friganza—"All for Democracy"—Sylvia Clark—Chas. Grapewin & Co.—De Wolf Girls—Grant & Jones—Four Boises.

MINNEAPOLIS, MINN.

Orpheum—Wallace Galvin—Four Buttercups—Maud Earl & Co.—Bessie Browning—Swor & Avey—Wilson & Aubrey.

MEMPHIS, TENN.

Orpheum—Gus Edwards Revue—Bert Fitzgibbon—"Birds of a Feather."

NEW ORLEANS, LA.

Orpheum—Bob Hall—Officer Vokes & Don—Gallagher & Rolley—Kathryn Murray.

OAKLAND, CAL.

Orpheum—Valeska Suratt—Henry B. Toomer & Co.—Levolos—Walters & Walters—Sid Townes—Geo. Yoeman—Sue Smith.

OMAHA, NEB.

Orpheum—Sansone & Delilah—Elsie Ruegger—Lee Kohlmar & Co.—Harry Jolson—Stella Mayhew—Eddie Borden & Co.—Whitledge & Beckwith.

PORTLAND, ORE.

Orpheum—Eddie Foy & Co.—Jean Barrios—Coakley & Dunlevy—The Flemings—Martha Hamilton & Co.—Ethel Natalie & Co.

ST. LOUIS, MO.

Orpheum—Henry Lewis—"For Pity's Sake"—Lillian Fitzgerald—Rupp & Linden—Dale & Burch—Randalls.

SALT LAKE CITY, UTAH.

Orpheum—"Heart of Annie Wood"—Bert Baker—Burns & Frabito—Wm. Westony & Lorraine—Hampton & Blake—"Shrapnel Dodgers"—Three Mizunos.

ST. PAUL, MINN.

Orpheum—Stanley & Birnes—Grace Nelson—Ames & Winthrop—I. & B. Smith—Lucille Cavanaugh & Co.—Clark & Verdi—Osaki & Taki.

SAN FRANCISCO, CAL.

Orpheum—Theo. Kosloff & Co.—Rockwell & Fox—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette—Kate & Wiley—Four Husbands.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—John B. Hymer & Co.—McKay & Ardine—Wanzer & Palmer—Everest's Circus—Primrose Four—Street Urchin—Rodriquez Bros.

SEATTLE, WASH.

Orpheum—Paul Dickey & Co.—Adams & Griffith—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters—The McIntyres.

VANCOUVER, CAN.

Orpheum—Sam Mann—Chas. Irwin—Berry & Jonani—Polly Moran—Helen Scholder—Fantino Troupe—Mosconi Bros.

WINNIPEG, CAN.

Orpheum—"Reckless Eve"—Crawford & Broderick—Nita Johnson—Bessie Rempel & Co.—Merritt & Bridwell.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—White & Malone—Grey & Graham—Harris & Lyman—Eight Black Dots—Eva Shirley—Hazel Harrington & Co.—Carl McCullough—Four Roeders. (Last Half)—Paula—Goetz & Duffy—Conroy & O'Donnell—Richard the Great—Nora Norine—Carola Trio.

Avenue B (First Half)—Shane & Calvert. (Last Half)—Hanlon & Clifton.

Boulevard (First Half)—Vernice & Hurtfalls—Calvert & Shayne—Nevins & Mayo—Julia Hall—LaPetite Jennie & Co. (Last Half)—Jack & June Laughlin—Ward & Cullen—Old Fashioned Girl—Carl McCullough—Bonisetti Troupe.

Delancey Street (First Half)—Frank Shields—Jack & June Laughlin—Wm. Dick—Maurice Freeman & Co.—Sarola Trio—Margot & Francois. (Last Half)—Dawson Lanigan & Covert—Harris & Lyman—LaPetite Jennie—Julian Hall—Paul Conchase, Jr. & Co.

Greeley Square (First Half)—Pollard—Van & Pierce—Conroy & Donnell—Reel Guys—Gallerini & Son—Bonisetti Troupe. (Last Half)—Tashi Duo—Chadwick & Taylor—Tilyou & Ward—Lane & Harper—Jim McWilliams—Golden Troupe.

Lincoln Square (First Half)—Paula—Orben & Dixie—Grace Leonard & Co.—Tate's Motoring—Tilyou & Ward. (Last Half)—Peppino & Perry—Mayo & Nevins—Hazel Harrington & Co.—Hudler Stein & Phillips—Sterling & Marguerite.

National (First Half)—Tashi Duo—Ubert Carleton—Saxton & Farrell—Murphy & White. (Last Half)—Frank Hartley—Green & LaFeel—Donovan & Lee—Ferns & Howell—Chalfonte Sisters.

Orpheum (First Half)—Arthur & Emma Cody—Chas. Gibbs—Ferns & Howell—Van & Morris—Ward & Cullen—Paul Conchase, Jr. & Co.. (Last Half)—Greeno & Platt—Orben & Dixie—Dorothy Doyle—Gill & Veak—Murphy & White—Reel Guys.

Victoria (First Half)—Frank Hartley—Green & LaFell—Lane & Harper—Ash & Hyams—Donovan & Lee. (Last Half)—Veronica & Hurlfalls—Grace—Leonard & Co.—Chas. Morati & Co.—Joe Darcy—Gallerini & Son.

BROOKLYN.

DeKalb (First Half)—Dawson Lanigan & Covert—Dorothy Doyle—Goetz & Duffy—Joe Darcy—"Submarine F 7." (Last Half)—Pollard—Bayes & England—Ward & Wilson—Wm. Dick—"Submarine F-7."

Metropolitan (First Half)—Sterling & Marguerite—Hudler Stein & Phillips—Old Fashioned Girl—Cooper & Ricardo—Richard, the Great. (Last Half)—Bud & Jessie Gray—Jim Reynolds—Maurice Freeman & Co.—Lane & Plant—Four Roeders.

Warwick (First Half)—Ward & Wilson—International Five. (Last Half)—Burns & Jose—Gray & Graham.

BOSTON, MASS.

Orpheum (First Half)—Thiessons Dogs—Morleu & McCarthy Sisters—J. K. Emmett & Co.—Elsie White—Amoros & Obey. (Last Half)—Brosius & Brown—Conley & Francis—Frankie James—Finders Keepers—Friend & Downing—Gen. Pisano & Co.

BALTIMORE, MD.

Hippodrome—Keating & Walton—Bernardi—Harris & Manion—Les Merchants.

FALL RIVER, MASS.

Bijou (First Half)—Brosius & Brown—Frankie James—Finders Keepers—Friend N. Downing—General Pisano & Co. (Last Half)—Thiesson's Dogs—Morley & McCarthy Sisters—J. K. Emmett & Co.—Elsie White—Amoros & Obey.

HOBOKEN, N. J.

Lyric (First Half)—Cleveland & Donory—Paul L. Bolin. (Last Half)—The McIntyre—Allen Clifford & Barry—Sol Berns—"What Women Can Do."

HAMILTON, CAN.

Loew's—Three Rianos—DeWitt & Gunther—Hal Stephens & Co.—Cliff Clark—Jarvis Footlight Revue.

MONTREAL, CAN.

Loew's—Wastika & Understudy—Holden & Herron—Montana Five—George A. Mack—Ziegler Twins & Co.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Hanlon & Clifton. (Last Half)—International Five.

PROVIDENCE, R. I.

Emery (First Half)—O. K. Legal—Marston & Manley—Saxton Koler & Co.—Corbett Sheppard & Dunne—Stanley & Jacques. (Last Half)—Dix & Dixie—Foley & McGowan—Arthur Pickens & Co.—Brady & Mahoney—Temptation.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Allen Clifford & Barry—Sol Berns—LaHoen & DuPierce. (Last Half)—Cleveland & Dowry—George Rosener—Kluting Animals.

SPRINGFIELD, MASS.

Palace (First Half)—Dix & Dixie—Foley & McGowan—Conley & Francis—Brady & Mahoney—Temptation. (Last Half)—O. K. Legal—Marston & Manley—Saxton Kolar & Co.—Corbett Sheppard & Dunne—Stanley & Jacques.

TORONTO, CAN.

Yonge Street—Precardo Bros.—Knight & Jackman—Bertram & Saxton—Joe Cook—Cardo & Noll—Olives.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Aarons Family—Mona Gray & Sister—Day & Neville—Jones & Greenlee—"Too Many Wives." (Last Half)—Kelso & Leighton—Royal Uyena Japs.

Plaza (First Half)—Bill & Maude Keller—Arthur Whitlaw—Among Those Present. (Last Half)—Three Daring Sisters—Joe & Agnes Reilly—Ernest Dupille—Wright & Percival.

HARTFORD, CONN.

Poli (First Half)—Wire & Walker—Conwell & O'Dea—Harry Green & Co.—Lane & Moran—Five Panduers. (Last Half)—Aarons Family—Jane Courthope & Co.—Wm. & Mary Rogers—"Too Many Wives."

NEW HAVEN, CONN.

Palace (First Half)—Denny & DeOnsone—Kelso & Leighton—Wright & Percival—Howard & Sadler—Royal Uyena Japs. (Last Half)—Peter, Kennedy & Murray—Harry Green & Co.—Jones & Greenlee.

Bijou (First Half)—McDermott & Heagney—Ernest Dupille—Three Daring Sisters. (Last Half)—Bill & Maude Keller—Arthur Whitlaw—Among Those Present.

SCRANTON, PA.

Poli (First Half)—Red & Blondy—Manning & Lee—Hallen Stanley & Co.—Dick Knowles—The Nelsons. (Last Half)—Arco Bros.—Tom & Dolly Ward—Petticoat Minstrels—Rome & Cox—Oklahoma Four.

SPRINGFIELD, MASS.

Palace (First Half)—The Philmers—Lang & Green—Peter Kennedy & Murray—Here They Come. (Last Half)—Hart & Dymond—Chas. Martin—Lew & Gene Archer—Mi Lady's Gown—Lane & Moran—Olympia Desvall.

WORCESTER, MASS.

Plaza (First Half)—Lew & Gene Archer. (Last Half)—Denny & DeOnsone.

Poli (First Half)—Joe & Agnes Reilly—Chas. Martin—William & Mary Rogers—Olympia Desvall. (Last Half)—The Philmers—McDermott & Heagney—Here They Come.

WILKESBARRE, PA.

Poli (First Half)—Arco Bros.—Tom & Dolly Ward—Petticoat Minstrels—Rome & Cox—Oklahoma Four. (Last Half)—Red & Blondy—Manning & Lee—Hallen Stanley & Co.—Dick Knowles—The Nelsons.

WATERBURY, CONN.

Poli (First Half)—Hart & Dymond—Jane Courthope & Co.,—Madison & Winchester—Mi Lady's Gown. (Last Half)—Wire & Walker—Lang & Green—Day & Neville—Howard & Sadler—Five Panduers.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (First Half)—"Miss 1920"—"Who Is He?"—McLellan & Carson—Denn Linn—Three Weston Sisters.

CALGARY, CAN.

Pantages—Gautier's Toy Shop—Fox & Britt—Willard's Fantasy of Jewels—Rookie Lewis—Vine & Temple—Harry Tsuda.

DENVER, COLO.

Pantages—American Duo—Royal Dragoons—Rives & Arnold—Walter Fishter & Co.—Durkin Girls—Samoya.

EDMONTON, CAN.

Pantages—Dorothy Roye—Mennetti Sidelli—John G. Sparks & Co.—Denn Linn—Klass & Termini—Hoosier Girls.

GREAT FALLS, MONT.

Pantages (First Half)—Four Danubes—Chas. F. Semon—Collinis Dancers—Housh & Lavelle—Beth Challis—"Bullet Proof Lady."

LOS ANGELES, CAL.

Pantages—La Petite Eva—Tallyho Girls—Jack Rose—Burke & Burke—Zuhn & Dreis—La Toy's Dogs.

OAKLAND, CAL.

Pantages — Four Mayakos — Senator Francis Murphy—Maryland Singers—Regal & Moore—Murphy & Klein—Love & Wilbur.

OGDEN, UTAH.

Pantages—Harry Wilson—Kyra & Co.—Laurie Ordway—Adams & Guhl—Jas. Grady & Co.—"Girl in the Moon."

PORTLAND, ORE.

Pantages—"Magazine Girl"—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

REGINA, CAN.

Pantages (First Half)—Guy Weadick's Stampede Riders—Eddie Ross—Raines & Goodrich—Denishawn Dancers—Gordon & Day.

SAN FRANCISCO, CAL.

Pantages—Pekinese Troupe—Spencer & Wilson—Little Burglar—Weir & Temple—Dancing Tyrells.

SPOKANE, WASH.

Pantages—Three Nosses—Mel Klee—Mlle. Bianca & Co.—Valentine Vox—Julia Clifford—Tuscano Brothers.

SAN DIEGO, CAL.

Pantages—Le Roy, Talma & Bosco—Gertie Van Dyke & Bro.—Will Stanton & Co.—Santucci—Francis & Wilson.

SEATTLE, WASH.

Pantages—Million Dollar Dolls—Arthur Barrett—Ilka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

SALT LAKE CITY, UTAH.

Pantages—Odiva—Noodles, Fagin & Co.—Percira Sextette—Hugh Lutgens—Tybell Sisters.

TACOMA, WASH.

Pantages—Derkin's Dogs—Jim Doherty—Zara Carmen Trio—Lowe & Baker Sisters—McKay's Scotch Revue—William Sisto.

VANCOUVER, CAN.

Pantages — Four Bards — Trovato — "Fireside Reverie"—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

VICTORIA, WASH.

Pantages—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthea & Fresco—Phil La Toska.

WINNIPEG, CAN.

Pantages—Caites Bros. & Co.—Alice Teddy—"Wrecked Lives"—Joe Reed—Race & Edge—Ruth St. Denis.

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That's a line from a beautiful old ballad. The song of to-day that teems with the mystery and melody of the Far East is—

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It's the Vocal Version of "ORIENTAL," the wonderful instrumental number that is now being played by every orchestra from Coast to Coast. Just as great a number for singers as "ORIENTAL" is for instrumentalists. If you're a vocalist send for "Some Day in Araby"; if you want dance or incidental music (for a "dumb act") send for "ORIENTAL."

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Comedy Unicycle and Bicycle — Direction—Phil Bush

SHUBERTS SIGN TRAMP COMIC

Jim Barton, who, heretofore, has been working in burlesque, has been placed under contract for a number of years by the Shuberts, largely through the efforts of Ed. Davidow. Davidow tried Barton out at a recent Sunday night concert at the Winter Garden and recommended him to the Shuberts. Barton improved his tramp act and is looked upon, generally, as the successor to the late Nat Wills.

BONNIE LLOYD CLOSES

Bonnie Lloyd, soubrette of the "Lid Lifters," closed with that show at the Gayety, Brooklyn, last Saturday night.

MANAGER AND CRITIC FIGHT

CINCINNATI, March 14.—A lively fist fight between Herman Thuman, dramatic critic for the *Inquirer*, and Harry Hunter, business manager for "The Violation," the play in which King Baggot is appearing here, took place at the Cuiver Press Club last night. Thuman had written some adverse criticism of the play, and when he and the manager met, a lively verbal battle was started. The argument finally became so hot that blows followed.

MELBA ENGAGES HIPPODROME

Madame Melba last week engaged the Hippodrome for two concerts next Fall.

BURLESQUE NEWS

(Continued from pages 16 and 25)

KAHN STOCK COMPANY PUTS A GOOD COMEDY TO A FULL HOUSE

A good comedy show was offered by the stock company at Ben Kahn's Union Square Theatre last week.

The first part was called "The New Teacher," "A Week of Pleasure" followed, both by Billy Spencer.

The school room scene had a cheerful appearance due mostly to the bright colors and artistic painting of the set. The comedy in this part was well taken care of by the four men. Spencer was the school teacher, Mackey the "Patsy" and general all around bad boy. Francis was a boy of culture, and carried the role out nicely. Sutton did a "wop" and managed to get the character over well.

Miss Lorraine, Francis' mother, was rather annoyed at the rough treatment accorded her son by both the teacher and the other scholars. Louise Pearson, Babe Wellington, and Eva Lewis had important parts.

The "necktie" bit was well done by Spencer, Mackey and Miss Lorraine.

The numbers were staged with care. "Mickey" with Miss Lorraine and assisted by the girls using hoops, also Babe Wellington's "Cleopatra" number, were really worth while. Several other numbers were of a novelty order and were carefully worked out by the chorus, which seemed to be trained to a point almost of perfection.

The "stocking" bit was worked out nicely by Mackey, Spencer and Miss Pearson. The "sign" bit went over well.

It was the first time this bit has been seen here. Spencer, Mackey, Sutton, Francis and Miss Lorraine were in it.

The "gambling" bit, was offered without a table and got over nicely, the way Mackey, Spencer and Francis did it. The "locket" bit was done by Spencer, Mackey and Miss Lorraine.

Another novelty in the dancing line was staged by Sally Fields. It closed the show and, in the opinion of mostly all, it was one of the best he has staged at this house.

It was called "Ballet Toyland." Four of the girls were Jack in the box. Then there were wooden soldiers and "kewpie" dolls. The girls danced and did all sorts of graceful stunts. Athena appeared near the close of the scene in a classic dance that was most prettily executed. There were many props in this scene and the electrical effects were good.

The scenery in each scene was bright and pleasing to the eye.

Kahn is still drawing crowded houses and the show he offers in conjunction with the pictures seems to please. He is giving them what they want. SID.

MARRY ON STAGE

A wedding took place on the stage of the Gayety Theatre, Brooklyn, during the performance of the "Lid Lifters" last Friday evening.

The bridegroom was Jimmy Gallagher, juvenile, straight man of the company, and Winifred Claire Alexander, one of the girls of the chorus, was the bride. Harry Lang acted as best man, Violet Penny as flower girl and Helen Walters as bridesmaid. The Rev. J. A. W. Kitzmyer, of Coney Island, officiated.

The wedding took place after the intermission and before one of the largest houses that ever crowded into the old Gayety. The stage was set with a Palace set. The principals marched to center and faced the clergyman, the balance of the company dressing the stage on either side. Gallagher was called upon by the audience to make a speech when he appeared later in a specialty with Lang, to which he responded.

The bride's father, D. B. Alexander, a cattle dealer of Champaign, Ill., sent a check for $1,000 to the couple as a wedding gift. Managers Talbot, of the company, and Keigg, of the Gayety, also presented them with cash to help furnish an apartment. The stage hands at the Gayety, as a token of their esteem, had a large basket of flowers for the couple. Many other presents were also received.

Mr. and Mrs. Gallagher will remain with the company, but will make their home in Brooklyn in the future. The bride's stage name is Winifred Claire.

FRED HALL CLOSES

CHICAGO, Ill., March 15.—Fred Hall, straight man of the "Pacemakers," closed his engagement with that company at the Englewood Theatre today. Arthur Laning joins the show tomorrow at the Crown.

THERE'S A NEW HILTON

Lew Hilton received word from Boston last week that he was the father of a nine-pound boy. Mrs. Hilton (Betty Harris) and the baby were doing well from the last reports. Mrs. Hilton is at the home of her parents.

STARS OF BURLESQUE

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DRAMATIC AND MUSICAL

ROUTE LIST

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eva"—Park Sq., Boston, 17-22.
Arliss, George—Hollis, Boston, Mass., indef.
"Atta Boy"—Olympic, Chicago, 23-indef.
"Aftermath, The"—Ford's, Baltimore, Md., 24-29.
"Business Before Pleasure"—Woods, Chicago, indef.
"Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
"Better 'Ole"—Broad Street, Philadelphia, indef.
"Better 'Ole"—Illinois, Chicago, indef.
"Better 'Ole"—Ford's, Baltimore, 17-22.
Barrymore, Ethel—Armory, Binghamton, 19; Academy of Music, Scranton, Pa., 20; Lyric, Allentown, 21; Orpheum, Harrisburg, 22.
Bayes, Nora—Lyric, Philadelphia, indef.
"Blind Youth"—Tremont, Boston, 17-22.
"Book of Job"—Punch & Judy, N. Y. City, indef.
"Big Chance, The"—Majestic, Boston, indef.
"Canary, The"—(Julia Sanderson and Joseph Cawthorne)—National, Washington, 24-29.
"Crowded Hour"—(Jane Cowl)—Selwyn, New York City, 17-22.
"Chu-Chin-Chow" — Auditorium, Chicago, 17-22.
"Cappy Ricks"—Morosco, New York City, indef.
Chicago Grand Opera Co.—A. of M., Philadelphia, Pa., indef.
"Charlie's Aunt"—Toronto, Can., 17-22.
Carmelo's, Ted, Musical Comedy Co.—Sherman, Regina, Sask., Canada, indef.
"Chin Chin"—New Orleans, La., 16-22.
"Cure for Curables"—Plymouth, Boston, 17-22.
"Dear Brutus"—Empire, New York City, indef.
"Darktown Frolies"—Lyceum, Cincinnati, O., 17-22.
"Daddy Long Legs"—Victoria, Chicago, Ill., 17-22.
"Everything" — Hippodrome, New York City, indef.
"East Is West"—Astor, New York City, indef.
"Eyes of Youth"—Shubert-Belasco, Washington, D. C., 24-29.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Fiddlers 3"—Olympic, Chicago, indef.
"Fortune Teller"—Republic, New York City, indef.
"Flo Flo"—Forrest, Philadelphia, 24-29.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Good Morning, Judge"—Shubert, New York, indef.
"Going Up"—Cohan's O. H., Chicago, Ill.
"Girl Behind the Gun"—Colonial, Chicago, Ill., 17-29.
"Happiness"—Broad Street, Philadelphia, Pa., 17-indef.
"Hobohemia" — Greenwich Village, New York City, indef.
"Hello Alexander"—(McIntyre & Heath) —Shubert, Philadelphia, 17-22.
"Invisible Foe, The"—Harris, New York City, indef.
"Jack O'Lantern"—Colonial, Boston, indef.
"Kiss Burglar"—Broadhurst, N. Y. City, indef.
"Keep It to Yourself"—39th Street, New York City, indef.
"Lightnin' "—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City, indef.
"Little Teacher"—Garrick, Philadelphia, 17-22.
"Little Brother"—Loew's 7th Avenue, New York, 17-22.
"Little Simplicity"—Shubert, Philadelphia, 24-29.
"Let's Beat It"—Century Theatre, New York, indef.
"Melting of Molly"—Chestnut St., Philadelphia, Pa., indef.
"Midnight Whirl"—New Century, New York City, indef.
"Marquis de Priola"—Standard, New York, 17-22.
"Masquerader, The"—Studebaker, Chicago, indef.
"Miss Nellie of New Orleans"—Henry Miller, New York City, indef.
"Monte Cristo, Jr."—Wintergarden, New York City, indef.
Maude, Cyril—Powers, Chicago, indef.
Mantell, Robert—Cincinnati, O., 17-22.
"Merrie Month of May, The"—National, Washington, D. C., 17-22.
"Moliere"—Liberty, New York City, 17-indef.
"Mutt & Jeff" Co.—Seattle, Wash, 22-25; Everett, 26; Tacoma, 27-28.
"The Net"—48th Street, New York City. (Last week.)
Opera Comique—Park, New York, indef.
"Oh, My Dear"—Princess, New York City, indef.
Ott, Bob, Co.—Clearfield, Pa., 17-22.
"Oh, Look"—Poli's, Washington, D. C., 17-22; Baltimore, Md., 24-29.
"Overseas Revue" — Playhouse, Chicago, 17-22.
"Oh, Lady! Lady!!"—La Salle, Chicago, indef.
"Our Pleasant Sins"—A. of M., Baltimore, Md., 17-22.
Olcott, Chauncey—Walnut, Philadelphia, Pa., 17-22.
"Please Get Married"—Fulton, New York City, indef.
"Prince There Was"—Cohan, New York City, indef.
"Penrod"—Olympic, Chicago, Ill., 17-22.
"Peg o' My Heart"—Walnut, Philadelphia, 10-16.
"Penny Wise"—Belmont, New York City, last week.
"Parlor, Bedroom and Bath"—Adelphi, Philadelphia, indef.
"Redemption"—Plymouth, New York City, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Rainbow Girl"—Forrest, Philadelphia, 17-22; Tremont, Boston, 24-29.
"Rosary"—National, Chicago, 17-22.
"Roads of Destiny"—Loew's 7th Avenue, New York.
"Sinbad"—44th Street Theatre, New York City, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"Sleepless Night"—Bijou, New York City, indef.
Skinner, Otis—Globe, New York City, indef.
"Scandal"—Garrick, Chicago, indef.
"Sleeping Partners"—Princess, Chicago, Ill., indef.
"September Morn"—Chicago, Ill., 17-22.
"She Walked in Her Sleep"—Plymouth, Boston, 24-29.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Longacre, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
"Tailor-Made Man" — Manhattan O. H., indef.
"Toby's Bow"—Comedy, New York, indef.
Thurston — Davidson, Milwaukee, Wis., 17-22.
"Take It From Me"—Shubert, Boston, Mass., indef.
"Tillie"—Blackstone, Chicago, indef.
"Thirty-Nine East" — Shubert-Garrick, Washington, D. C., 17-22.
"Thirty Days"—Cort, Chicago, indef.
"Turn to the Right"—Garrick, Philadelphia, Pa., 24-29.
"Uncle Tom's Cabin Co."—Syracuse, N. Y., 20-22; Oswego, 24; Norwich, 25; Utica, 26; Amsterdam, 27.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady"—New Amsterdam, New York City, indef.
"Woman in Room 13, The"—Booth, New York City, indef.
"Wanderer, The"—Auditorium, Baltimore, Md., 17-22.
Warfield, David—American, St. Louis, Mo., 17-22.
"Yesterday" — Shubert-Belasco, Washington, D. C., 17-22.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves Big Show—Casino, Brooklyn, 17-22; Newburgh, N. Y., 24-26.
"Best Show in Town"—Akron, O., 17-19; Youngstown, 20-22; Star, Cleveland, 24-29.
"Beauty Trust"—Miner's 149th Street, New York, 17-22; Empire, Brooklyn, 22-29.
"Behman Show"—Jacques, Waterbury, Ct., 17-22; Hurtig & Seamons, New York, 24-29.
"Bon Tons"—Bastable, Syracuse, N. Y., 17-19; Lumberg, Utica, 20-22; Gayety, Montreal, Can., 24-29.
"Bostonians"—Empire, Toledo, O., 17-22; Lyric, Dayton, 24-29.
"Bowery"—Empire, Albany, 17-22; Gayety, Boston, 24-29.
"Burlesque Wonder Show"—Columbia, New York, 17-22; Casino, Brooklyn, 24-29.
"Ben Welch"—People's, Philadelphia, 17-22; Palace, Baltimore, 24-29.
"Cheer Up America"—Empire, Brooklyn, 17-22; Empire, Newark, N. J., 24-29.
Dave Marion's—Gayety, Detroit, 17-22; Gayety, Toronto, Ont., 24-29.
"Follies of the Day"—Gayety, Omaha, 15-21; Gayety, Kansas City, 24-29.
"Girls de Looks"—Gayety, St. Louis, 17-22; Star and Garter, Chicago, 24-29.
"Golden Crooks"—Gayety, Pittsburgh, 17-22; Akron, O., 24-26; Youngstown, 27-29.
"Girls of the U. S. A."—Park, Bridgeport, 20-22; Colonial, Providence, 24-29.
"Hip, Hip Hooray"—Lyric, Dayton, O., 17-22; Olympic, Cincinnati, 24-29.
"Hello America"—Asbury Park, N. J., 17-19; Long Branch, N. J., 20-22; Orpheum, Paterson, 24-29.
Harry Hastings—Gayety, Toronto, Ont., 17-22; Gayety, Buffalo, 24-29.
Irwin's Big Show—Gayety, Rochester, N. Y., 17-22; Bastable, Syracuse, N. Y., 24-26; Lumberg, Utica, 24-29.
Lew Kelly Show—Berchel, Des Moines, Iowa, 16-20; Gayety, Omaha, 22-28.
"Liberty Girls"—Columbia, Chicago, 17-22; Gayety, Detroit, 24-29.
Mollie Williams' Show—Gayety, Buffalo, 17-22; Gayety, Rochester, N. Y., 24-29.
"Maids of America"—Empire, Newark, 17-22; Casino, Philadelphia, 24-29.
"Majestics"—Colonial, Providence, 17-22; Casino, Boston, 24-29.
"Merry Rounders"—Hurtig & Seamon's, New York, 17-22; Park, Bridgeport, 27-29.
"Million Dollar Dolls"—Grand, Hartford, Ct., 17-22; Jacques, Waterbury, Ct., 24-29.
"Oh, Girls"—Olympic, Cincinnati, 17-22; Columbia, Chicago, 24-29.
"Puss, Puss"—Majestic, Jersey City, 17-22; People's, Philadelphia, 24-29.
"Roseland Girls"—Casino, Boston, 17-22; Grand, Hartford, Ct., 24-29.
Rose Sydell's—Gayety, Washington, 17-22; Gayety, Pittsburg, 24-29.
Sam Howe's Show—Gayety, Kansas City, 17-22; open 24-29; Gayety, St. Louis 31-April 5.
"Sight Seers"—Orpheum, Paterson, N. J., 17-22; Majestic, Jersey City, 24-29.
"Social Maids"—Casino, Philadelphia, 17-22; Miner's 149th Street, New York, 24-29.
"Sporting Widows"—Gayety, Montreal, Can., 17-22; Empire, Albany, N. Y., 24-29.
Star and Garter Shows—Open 17-22; Gayety, St. Louis, 17-22.
"Step Lively Girls"—Star & Garter, Chicago, 17-22; Berchel, Des Moines, Iowa, 23-26.
"Twentieth Century Maids"—Palace, Baltimore, 17-22; Gayety, Washington, 24-29.
"Watson's Beef Trust"—Star, Cleveland, O., 17-22; Empire, Toledo, O., 24-29.

AMERICAN CIRCUIT

American—Wrightstown, N. J., 17-19; Trenton, 20-22; Empire, Hoboken, 24-29.
"Auto Girls"—Star, St. Paul, 17-22; Gayety, Sioux City, Iowa, 24-26.
"Aviator Girls"—Grand, Worcester, 17-22; Howard, Boston, 24-29.
"Beauty Review"—Sioux City, Iowa, 16-18; Gayety, Kansas City, 24-29.
"Big Review"—Lyceum, Washington, 17-22; Gayety, Philadelphia, 24-29.
"Blue Birds"—Howard, Boston, 17-22; Gayety, Brooklyn, 24-29.
"Broadway Belles"—Cadillac, Detroit, 17-22; Englewood, Chicago, 24-29.
"French Frolics"—Empire, Cleveland, O., 17-22; Cadillac, Detroit, 24-29.
"Follies of Pleasure"—Century, Kansas City, Mo., 17-22; Standard, St. Louis, 24-29.
"Frolics of the Nite"—Gayety, Milwaukee, 17-22; Gayety, Minneapolis, 24-29.
"Girls from the Follies"—Empire, Hoboken, 17-22; Star, Brooklyn, 24-29.
"Grown Up Babies"—Niagara Falls, 19-22; Star, Toronto, Ont., 24-29.
"Girls from Joyland"—Standard, St. Louis, 17-22; Terre Haute, Ind., 23; Majestic, Indianapolis, 24-29.
"Hello, Paree"—Pottstown, Pa., 17; Easton, 18; Wilkesbarre, 19-22; Majestic, Scranton, 24-29.
"High Flyers"—Chester, Pa., 17-19; Camden, N. J., 20-22; Wrightstown, N. J., 24-26; Trenton, 27-29.
"Innocent Maids"—Victoria, Pittsburg, 17-22; Penn Circuit, 24-29.
"Jolly Girls"—Trocadero, Philadelphia, 17-22; Chester, Pa., 24-26; Camden, N. J., 27-29.
"Lid Lifters"—Wrightstown, N. J., 20-22; Trocadero, Philadelphia, 24-29.
"Midnight Maidens"—Plaza, Springfield, Mass., 20-22; Grand, Worcester, 24-29.
"Mile-a-Minute Girls"—Gayety, Baltimore, 17-22; Lyceum, Washington, 24-29.
"Military Maids"—Binghamton, N. Y., 17-18; Schenectady, 19-22; Watertown, N. Y., 24; Oswego, 25; Niagara Falls, 26-29.
"Mischief Makers"—Lyceum, Columbus, O., 17-22; Wheeling, W. Va., 24-26; Newcastle, Pa., 27; Beaver Falls, 28; Canton, O., 29.
"Monte Carlo Girls"—Gayety, Louisville, 17-22; Lyceum, Columbus, O., 24-29.
"Orientals"—Olympic, New York, 17-22; Plaza, Springfield, Mass., 24-29.
"Parisian Flirts"—Wheeling, W. Va.; 17-19; New Castle, 20; Beaver Falls, 21; Canton, O., 22; Victoria, Pittsburg, 24-29.
"Pennant Winners"—Gayety, Minneapolis, 17-22; Star, St. Paul, 24-29.
"Peacemakers"—Crown, Chicago, 17-22; Gayety, Milwaukee, 24-29.
"Pirates"—Star, Toronto, Ont., 17-22; Garden, Buffalo, 24-29.
Pat White Show—Majestic, Scranton, 17-22; Binghamton, N. Y., 24-25; Schenectady, 26-29.
"Paris by Night"—Gayety, Brooklyn, 17-22; Wrightstown, N. J., 27-29.
"Razzle Dazzle Girls"—Star, Brooklyn, 17-22; Olympic, New York, 24-29.
"Record Breakers"—Englewood, Chicago, 17-22; Crown, Chicago, 24-29.
"Social Follies"—Penn Circuit, 17-22; Gayety, Baltimore, 24-29.
"Speedway Girls"—Gayety, Philadelphia, 17-22; Camden, N. J., 24-26; Chester, Pa., 27-29.
"Tempters"—Camden, N. J., 17-19; Chester, Pa., 20-22; Pottstown, Pa., 24; Easton, 25; Wilkesbarre, 26-29.
"Trail Hitters"—Majestic, Indianapolis, 17-22; Gayety, Louisville, 24-29.
"World Beaters" — Garden, Buffalo, 17-22; Empire, Cleveland, 24-29.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday—York, Pa.

U. S. LIBERTY THEATRES

Week of March 24th

Devens—Billy Allen Co. (All week).
Upton—First half, Vaudeville last half, last half, "Nothing But the Truth."
Merritt—Vaudeville. (All week).
Dix—Vaudeville. (All week).
Meade—First half, Vaudeville; last half, Pictures.
Lee—Pictures, "When Dreams Come True" and "Manhattan Revue."
Jackson—First half, Pictures; last half, Vaudeville.
Gordon—First half, "Flo Flo"; last half, Special Picture.
Pike—First half, Special Picture; last half, Vaudeville.
Dodge—First half, Special Picture; last half, Vaudeville.
Grant—First half, Martini Revue; last half, Special Picture.
Custer—First half, Camp Show; last half, Vaudeville.
Taylor—Musical Stock. (All week).
Mills—First half, "Nothing But the Truth"; last half, Vaudeville.
Humphreys—First half, Vaudeville; last half, "When Dreams Come True."
Stewart—"Manhattan Revue," Camp Show, "Oh, Sammy," and Vaudeville.
Eustis — "When Dreams Come True," Vaudeville, "Oh, Sammy."

MINSTRELS

Fields, Al. G.—Tulsa, 20-22.
Hill, Gus—Canton, Ohio, 20; Youngstown, 21-22; Ashtabula, 24; Meadville, Pa., 25; Oil City, 26.
O'Brien, Neil—Meriden, Miss., 20; Selma, Ala., 21; Anniston, 22; Columbus, Ga., 24; Albany, Ga., 25.

STOCK

Astor—Guy Players, Jamestown, N. Y., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore, indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City, indef.
Blaney Stock—Lyceum, Troy, N. Y.
Bunting, Emma—14th Street, New York City, indef.
Brissac, Virginia, Stock — Strand, San Diego, Cal., indef.
Cutler Stock Co.—Freeland, Pa., 17-22.
Castle Square Stock Co.—Castle Square, Boston, indef.
Comerford Players—Lynn, Mass., indef.
Crown Theatre Stock Co.—Ed. Rowland—
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
Desmond, Mae—Schenectady, N. Y., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Manhattan Players—Chambersburg, Pa., 17-22.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y., indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.) —Kenyon, Pittsburgh, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli's Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Polack, Edith, Stock Co.—Diamond, New Orleans, indef.
Roma Reade, Edward Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co.—Bert, Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, indef.
Wallace Morgan, Stock—Grand, Sioux City, Ia., indef.
Williams, Ed., Stock—South Bend., Ind., indef.
Wilkes Players—Seattle, Wash., indef.

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THE INTERNATIONAL GIRL — IN VAUDEVILLE

N. V. A. TO OPEN

(*Continued from page 3*)

utilized for seats for stage performances. These stage performances, by the way, will lack nothing in the way of suitable accessories, the ball room containing a thoroughly equipped stage only slightly smaller than that of the Princess, Little Theatre, etc. The stage, which has an apron, footlights, scenery, borders, drops and, in fact, everything, in miniature, that any first-class theatre stage can boast of, is about 16 feet deep and 25 feet wide. The distance from the top of the proscenium arch to the floor is about 24 feet. It is built at an elevation of 4 feet from the floor. Any sort of modern comedy, or drama, and almost any vaudeville act, with the possible exception of trained wild animal acts, can be played with ease in the N. V. A. theatre.

The ball room decorations are supplemented with French mirrors, in heavy gilt frames, placed along the walls. Three windows, about 25 feet in height and 8 in width, furnish natural light. These are hung with silk upholstered terra cotta draperies.

The color scheme of the ball room is white and gold, with terra cotta for relief instead of blue, as in the foyer. The floor is of inlaid hardwood and is especially suitable for dancing.

The chandeliers in the ball room are exquisite. Whoever designed the ball room and chose its decorations is entitled to a mark of credit for the remarkable degree of good taste and artistic sense displayed in every feature.

The section of the mezzanine balcony that encircles the foyer contains tables at which the female members of the organization may secure refreshments if they do not care to go down to the grill. Henry Chesterfield's office, a light airy room in the front of the building, is situated on the left of the mezzanine balcony, directly overlooking the foyer.

The desk of the entrance is equipped with a telautograph and all the rest of the numerous up-to-date contrivances found in the best of hotels. There are six floors in the building, two of which are occupied by the foyer, ballroom and grill, the rest being devoted to sleeping quarters. There are eight hundred bedrooms in all. These are also quite the last word in comfort and elegance.

As an instance of the luxurious appointments of the N. V. A.'s sleeping quarters, each of the eight hundred rooms are carpented with a velvet floor covering. Every one of the rooms are fitted up with a different type of period furniture, and in every case the window draperies match the rest of the furnishings, even to the extent of blending with the wall paper and bed coverlet.

The shower baths are built into the wall in many of the rooms and are encased in marble and white tile. All of the rooms are equipped with telephone and telephautic service. The halls are carpeted with a bright red velvet which yields about three inches to foot pressure.

LEASES MONTANA HOUSE

BIVINGTON, Montana, March 17.—C. S. Hefferlin, owner of the Hefferlin Opera House, has announced the lease of the opera house to William Haight, owner of the Orpheum, for five years. Haight will remodeled the house and redecorate the interior. The house will have a new policy of up-to-date motion pictures and Pantages vaudeville, and will open early in May.

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DEATHS OF THE WEEK

FRANK DUMONT, known as the last of the old-time minstrels, dropped dead on Monday afternoon, March 17th, in front of the Dumont Theatre, in Philadelphia. Heart disease was the cause of his death. He was born in New York in 1848 and came to Philadelphia in the '70's, where he joined the Carncross and Dixie troupe. In 1895, he became the proprietor of his own house, which was known as the Eleventh Street Opera House until 1911, when it was sold. The company then moved to where the theatre is at present, which was previously occupied by the Dime Museum.

GERALD GRIFFIN died at his home in Venice, California, last Sunday. He was born in Pittsburgh in 1854. After working in steel mills in that city for a while, he became a comedian with the Fifth Avenue Stock Company. Amelia Bingham and Charles Richman were the stars of the organization then.

Griffin later presented a playlet in vaudeville called "Other People's Money," and he last appeared as Moran, the heated socialist, in "Battle," a drama starring Wilton Lackaye.

Griffin also appeared in films here and was a member of the Green Room Club and N. Y. A. C. He was also a life member of the Actors' Fund, under the auspices of which organization the funeral services will be held. The body will be brought East for interment.

ADA GREENHALGH (in private life Mrs. Charles Latham), died March 15th at Wilmot Flat, N. H., from a complication of diseases. The deceased and her husband were favorites with the Keith Stock Company at Pawtucket, R. I., before their entry into vaudeville with their sketch, "Nobody's Kid," and later with "Me and Dave," in each of which they scored success. They retired from the profession about three years ago to settle on their farm in New Hampshire where they had since lived. Mrs. Latham is survived by her husband. The funeral took place last Monday.

OWEN DALE, known in private life as William Heller, died recently of general debility, at the age of sixty-seven years. He was best known on the coast and in San Francisco where he had been for years. He played for years in the early variety houses in San Francisco. He played in stock at Morosco's Amphitheatre, one of the first of the ten cent dramatic stock theatres. He will be remembered on the coast as the last of the big three, Matt Trayers, Junie McCree and Owen Dale.

HARRY FERN, well known as a black face comedian, died last week at his home in Philadelphia. He became ill while rehearsing for "Come Along" but refused to give up until too late.

Fern started his stage career as a member of a newsboys' quartette. For a number of years he was in burlesque and this was followed by a vaudeville partnership with Frank Orth which lasted for several years. Then Fern went into musical comedies of the Ziegfeld "Follies" type.

JOHN A. SONNTAG, who claimed to be the first hotel man to introduce the cabaret style of entertainment into this country, died last week at his home in Flushing, L. I. He installed a cabaret at a hotel at the northern end of Central Park. At the time of his death he conducted a hotel at Fifty-ninth street and Ninth avenue.

MOSE GOLDSMITH, a pioneer booking agent, died recently at Seattle, Wash. Goldsmith, who was fifty-six years of age, started the first real booking office in Seattle and Ed Fisher, now at the head of the Fisher Vaudeville Circuit, started as his office boy. Many acts which became well known on the old Sullivan and Considine Circuit received their first bookings through Goldsmith.

MRS. AMY WOODFORDE-FINDEN died in London last Thursday. She was a composer and included in her works were several "Indian Love Lyrics" which enjoyed great popularity in the United States and Great Britain. Her death came very suddenly.

FRANK RILEY died of pneumonia at his home in this city last Wednesday morning. Two sisters and a brother survive him. Riley was doorman at the Metropolitan Opera House for about thirty years and previous to that had served in the same capacity at the Academy of Music. He was buried at the Calvary Cemetery.

ADOLPH MEYERS, who for a number of years was connected with the Affiliated Booking Company of Chicago died March 14 in Chicago, after a long siege of illness. The deceased was the first ten per cent agent in Chicago and, in former days, was connected with the Western Vaudeville Managers' Association and Sullivan & Considine circuits. Interment was in Chicago March 18.

COUNT STEPHEN IVOR SZINNYEY, well known as a playwright, died March 16 at the Lebanon Hospital, Westchester avenue, the Bronx, from heart disease. Count Szinnyey, who was born in Germany forty-eight years ago, came to this country as a boy. He began his newspaper career on the old *Deutsche Journal*, and since had been associated with several New York and Brooklyn papers.

As a playwright one of his greatest successes was "The Royal Vagabond," which he wrote in collaboration with William Carey Duncan and which is now running at the Cohan and Harris Theatre.

DAVID WARSAW, the musical comedian of the English team of the Warsaw Brothers, died at his home in Brixton, England, at the early age of forty. Mr. Warsaw was still in the service of England at the time of his decease, and was home on a furlough, following demobilization.

CLAUDE LESLIE GOLDING, of the team of Golding and Keating, died Monday, Mar. 10 at the Seaton Hospital, New York, after a long period of illness. He was born in Australia thirty years ago and played in vaudeville there before coming to America four years ago. Here he played on the Keith and Loew Circuits. His wife, who was his theatrical partner, survives him.

BERNARD McNAMEE, theatre manager and a director of the Empire Theatre, Dublin, Ireland, died in that city February 15. The deceased was a nephew of Barney McNamee Armstrong, and for several years was the right hand man of the late Fred Wood at the City Varieties, Leeds. Some years ago he became secretary and agent to his uncle (Barney Armstrong), and when the latter took over the Empire Theatre, Dublin, he also had a seat on the Board of Directors. The deceased was thirty-two years of age and leaves a widow and infant son.

WANTED

For the CUTTER STOCK CO.

A versatile **GENERAL BUSINESS WOMAN capable of playing some characters and heavies.** Must be of good appearance and have excellent wardrobe. Tell all and send photo. Company now upon the 125th week. Glad to hear from **good dramatic people** at all times. **WALLACE R. CUTTER, Mgr. Cutter Stock Co.,** week March 17, Freeland, Pa.; week March 24, Milton, Pa.

WANTED FOR PERMANENT STOCK, TO SUPPORT.

"CANADA"

(THE NAZIMOVA OF STOCK)

Second Business Woman, blonde preferred; not less than 5 ft. 8 in. height, weight 140. Also young Character Woman. People in all lines for No. 2 company. Give age, height, weight. **Miss Nan Barclay,** write. Address **WILSON R. TODD, P. O. Box 72, Erie, Pa.**

SUMMER LOCATION WANTED

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THE MANHATTAN PLAYERS

Real Royalty Successes. Special Scenery. Will consider Park or City Proposition. **Glad to Hear from A-1 People. PAUL HILLS, Mgr.,** Week Mar. 17, Orpheum Theatre, Chambersburg, Pa.; week Mar. 24, Citv Opera House, Frederick, Md.

WANTED: STOCK LOCATION FOR SUMMER—Park or Theatre

MUSICAL COMEDY and DRAMATIC COMPANY. Both companies fully equipped with real Scenery, Costumes, Plays and Players. For particulars in full address **AFFILIATED BOOKING SYSTEM, 618 E. Locust St., Des Moines, Iowa.**

WANTED: A Sober and Reliable Bill Poster

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P. S. If you are a drinking man, do not answer this ad, as you would not last long enough to get acquainted.

NEW YORK ATTRACTIONS

GEO. M. COHAN Theatre, B'way & 43d St. Evs. 8.30 Mats. Wed. & Sat. 2.30

GEO. M. COHAN'S

NEW COMEDY

"A PRINCE THERE WAS"

GEO. M. COHAN AS THE PRINCE

B. F. KEITH'S **PALACE** Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25 50 75 $1 $1.50

MARIE CAHILL, U. S. NAVY JAZZ BAND, IVAN BANKOFF, BRADLEY & ARDINE, SIDNEY PHILLIPS, STUART BARNES, "THE WEAKER ONE," MOSS & FRYE.

NEW AMSTERDAM Theatre, W. 42d St. Evs. 8.15. Mats. Wed. & Sat. 2.15.

KLAW & ERLANGER PRESENT

THE VELVET LADY

Hilarious New Musical Comedy.

MUSIC BY VICTOR HERBERT.

LIBERTY Theatre, W. 42nd St. Evs. at 8.30. Mats. Wed. & Sat. 2.30.

Henry Miller, Blanche Bates

Holbrook Blinn, Estelle Winwood

and a Distinguished Company in

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A PLAY BY PHILIP MOELLER

HUDSON W. 44th St. nr. B'way. Evs. 8.30. Mats. Wed. & Sat. 2.30.

"A Million-Dollar Success."—Globe.

A. H. WOODS PRESENTS

LOUIS MANN SAM BERNARD

in FRIENDLY ENEMIES

By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Evs. at 8:30. Mats. Wed. & Sat. 2.30.

A. H. WOODS PRESENTS

UP IN MABEL'S ROOM

with HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

EMPIRE B'way & 40th St. Evs. 8.20. Mats. Wed. & Sat. at 2.20.

CHARLES FROHMAN PRESENTS

WILLIAM GILLETTE

IN THE NEW COMEDY

"DEAR BRUTUS"

By J. M. BARRIE

LYCEUM 45th St. near B'way. Evs. 8.30. Mats. Thurs. & Sat. 2.30.

DAVID BELASCO PRESENTS

DADDIES

BELASCO Theatre, West 44th St. Evs. 8.20. Mats. Thurs. & Sat. 2.30.

DAVID BELASCO PRESENTS

FRANCES STARR

In "TIGER! TIGER!"

A new play by Edward Knoblock.

REPUBLIC W. 42d St. Evs. 8.30. Mats. Wed. & Sat. 2.30.

ARTHUR HOPKINS PRESENTS

MARJORIE RAMBEAU

(By arrangement with A. H. WOODS) in

"THE FORTUNE TELLER"

Charles Dillingham Presents

"EVERYTHING"

at the

HIPPODROME

A Mammoth Musical Spectacle by R. H. Burnside. Mats. Daily. Best Seats, $1.

OLYMPIC 14th St., Near 3rd Ave.

This Week

ORIENTALS

Next Week—RAZZLE DAZZLE GIRLS

BROOKLYN THEATRES

STAR Jay nr. Fulton St. Tel. Main 1893 Mat. Daily

RAZZLE DAZZLE GIRLS

Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—Girls from the Follies

CASINO THEATRE

THIS WEEK

AL REEVES

Next Week—Burlesque Wonder Show

GAYETY THROOP AVE. BROADWAY

THIS WEEK

PARIS BY NIGHT

SUNDAY CONCERTS

Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

EMPIRE THEATRE

Ralph Avenue and Broadway

THIS WEEK

CHEER UP AMERICA

Next Week—BEAUTY TRUST

MOTION PICTURES

NEW JERSEY IN LINE FOR CENSORSHIP

BOARD OF THREE PROPOSED

New Jersey, emulating the recent action of New York, has joined the rapidly increasing number of states that would censor the movies. A bill introduced into the New Jersey Legislature last week, by Assemblyman Eric C. Greaves, of South Orange, calls for the establishment of a censorship board of three, one woman and two men, who would be empowered to ban any film they deem to be unfit for public exhibition in the state.

The Greaves measure contains the usual provisions found in most censorship bills, with respect to the barring out of obscene, sacrilegious and other objectionable types of films, and, if anything, is a bit more drastic in tone than any introduced thus far.

That the Greaves bill calls for the passage of a law with real teeth in it, may be noted from the following clause, which provides in effect that:

Six months after the act shall take effect no films may be publicly exhibited in New Jersey unless they have been approved by the board and stamped and numbered by the board. Any person, firm or corporation who shall publicly exhibit any motion picture in New Jersey unless it shall have been approved by the board shall upon conviction be fined not less than $25 nor more than $300, or imprisoned not less than thirty days nor more than one year, or both, for each offence. Any person, firm or corporation, who shall loan, rent or lease any films to any exhibitor or other person for public exhibition in this state before they shall have been approved by the board shall suffer the same penalty, while the penalty also applies to the loaning, leasing or renting of films by any person of films before sections are eliminated by the board, as well as to those who produce exhibitions without having the official leader stamped thereon, and to those who produce pictures with parts added and to those who lease, loan or rent such pictures. Any magistrate, recorder or police magistrate in the state would have power to hear violations and impose penalties, but justices of the peace would not have jurisdiction.

Censorship charges are fixed at $1 per thousand feet of film or fraction thereof. Each of the three censors, who would be appointed by the Governor for terms of one, two and three years, respectively, would receive an annual salary of $2,500, according to another section of the bill.

FERGUSON FILM AT RIVOLI

The program at the Rivoli this week features Elsie Ferguson in "The Marriage Price." The orchestra renders "Eileen" as an overture, and the second orchestra number is "The Count of Luxemburg." James Harrod is singing "Macushla" and Katherina De Gallantha does a Spanish dance. A Sunshine comedy and the Rivoli Pictorial complete the program.

OWENS LEAVES KEENEY

Ray C. Owens, general manager of the Frank A. Keeney Attractions for the past six years, has resigned to become general manager for the Harry A. Hunter Attractions, 14 West 44th street. King Baggot in "Violation" and "Mary's Ankle" (on southern tour) are present attractions under Hunter's direction.

MANAGER ASSAULTS GIRL

Walter C. Felter, manager of a motion picture theatre on First avenue and Fifth street, was sent to the penitentiary last week by Judge Gibbs for assaulting Catherine Trutt, aged fourteen years.

The girl, who attended Felter's theatre, had a chat with the manager and confidently told him that she was not satisfied with her home conditions. Upon being invited to visit Felter's house, the latter telling her that his wife might give assistance, the girl agreed. Following a visit, she was induced to live in Felter's house.

The parents of the girl, meanwhile, seeing that she did not come home, notified the police. Felter and Abe Halpern, the girl's cousin, were caught and arrested. Both confessed having assaulted the girl. A plea made by Felter's attorney, Harry Kempner, claiming that his client's confession had been of assistance to the police, was ignored by Judge Gibbs, who declared that he did not deserve mercy.

BILLY HART RUNNING BALL

Billy Hart is preparing one of the greatest balls in the history of the motion picture busines for the Hotel Commodore on Friday, April 11, when the members of the Motion Picture Club of America will dance their heads off. Caruso, Geraldine Farrar, D. W. Griffith, W. G. McAdoo, and other persons of high rank in the industry will be there, as well as practically all the stars now in the East. The Elks have already taken ten boxes, and the event promises to be the biggest of its kind yet put over in New York.

LEAVES THE METRO

Edward I. Bizar has resigned from the Metro Pictures Corporation, and has established the Screen Successes, Inc. He is one of the incorporators and has been appointed general manager and vice-president. The others in the corporation are S. Strausberg and S. Blendes.

The new company intends to open exchanges in New York and Buffalo for the distribution of "The Spreading Evil," the rights for which they have purchased for New York State.

WANT CARMEN SUIT DROPPED

The Fox Amusement Company last week filed a motion to have Jewel Carmen's injunction suit against it dismissed. Nathan Burkan, her attorney, claims that his client's future in motion pictures depends upon how the present case will result and a trial by jury is warranted by the bill of complaint. Judgment has been reserved.

GOLDWYN RENTS NEW OFFICES

The Goldwyn motion picture company last week leased a suite of offices on the eighth floor at 461-469 Fifth avenue, the northeast corner of Fortieth street. The lease covers the remaining time that the Air Nitrate Corporation was to have occupied the offices and ten years in addition. Two hundred and fifty thousand dollars is the total amount of the lease.

VAN LOAN WRITING FILM

"The New Moon," which is to be the next production of Norma Talmadge, was written by H. H. Van Loan, formerly publicity man for the Universal. Miss Talmadge is now at Saranac Lake working on the picture. Van Loan is in California, where he is having great success writing scenarios.

KNAPP HEADS CENSOR BOARD

PHILADELPHIA, March 12.—Governor Sproul has appointed Harry L. Knapp chairman of the Pennsylvania Board of Motion Picture Censors. He succeeds Frank R. Shattuck, who died a few weeks ago. Knapp was formerly dramatic critic of the Philadelphia *Inquirer*.

WANT CHILDREN ADMITTED TO THEATRES

SEEKS TO CHANGE N. Y. LAW

Senator Salvatore Cotillo introduced a bill in the New York State Legislature last Friday, which, if passed, will make it permissable under the law for children under the age of sixteen to attend picture shows in New York City, unaccompanied by parents or guardians, between the hours of 3 and 6 P. M.

A separate portion of the theatre must be set apart, the bill provides, for the exclusive use of unaccompanied children under sixteen, which section will be in charge of a female attendant, furnished by the Bureau of Licenses.

The bill does not apply to the rest of the state, making a change in the present law concerning the admission of unaccompanied children, with respect to picture houses, in New York City only.

There is a strong likelihood that the proposed change will meet vigorous opposition from several quarters, the usual horde of professional uplifters who make it their business to oppose the slightest tendency on the part of the legislators to evince a spirit of liberality toward any branch of the show business, having already lined up solidly against the Cotillo amendment.

HODKINSON GETS "FOUR STAR"

The W. W. Hodkinson Corporation is going to handle the Augustus Thomas pictures which will be distributed in April under the trade name of "Four Star Pictures."

The first of these will be the recently announced Harry Raver production, with Leah Baird, entitled "As a Man Thinks." The official title of the Four Star Pictures is Artco Productions, Inc. The "Four Star" title is given because Augustus Thomas is the author, George Irving the director, Harry Raver the producer and Leah Baird the star.

In support of Miss Baird in "As a Man Thinks" will be Henry Clive, Warburton Gamble, Betty Howe, Charles C. Brandt, Alexander Herbert, Joseph Smiley, Mrs. Brundage and Mlle. Amazar.

MRS. FAIRBANKS MARRIED AGAIN

Mrs. Douglas Fairbanks was married last week to James Evans, Jr., a Pittsburgh broker. Allan S. Evans, the groom's brother, was witness for him, while the chief witness for the bride was her father, Daniel Sully. The ceremony was performed by the Rev. Dr. Percy Stickney Grant in the Church of the Ascension. Mrs. Fairbanks only divorced her famous moving picture husband one week ago.

BEACH FILM AT RIALTO

The Rialto is featuring Rex Beach and Charles Chaplin this week. "The Brand," with Kay Laurell and Russell Simpson, is the feature drama, and the second of the Chaplin revival, "The Bank," is taking the comedy honors.

The musical program is selected in honor of St. Patrick's Day, which ushered in the week, opening with the "Irish Rhapsody," by Victor Herbert.

Mc ADOO COMING EAST

CHICAGO, Ill., March 17.—W. G. McAdoo, former Secretary of the Treasury, stopped off in Chicago last week on his way east, having completed negotiations with a number of prominent film actors to represent them legally.

FILM FLASHES

Frank Lloyd has resigned from the Fox Film Corp.

Bessie Barriscale's next production will be "Hearts Asleep."

Henry B. Walthall's next picture will be "Modern Husbands."

Monroe Salisbury will soon start work on "The Open Road."

"Go Get 'Em Garringer" will be released by Astra on March 23.

Barbara Castleton has been engaged to support Henry B. Warner.

"The Bank," another old Chaplin film, is shown at the Rialto this week.

Lubin and Trinz have booked "The Carter Case" for their entire circuit.

"La Belle Russe" has been purchased from Belasco by Fox for Theda Bara.

The Famous-Players have purchased the screen rights to "Told in The Hills."

"The End of the Game," with J. Warren Kerrigan, will be released, on March 24.

Dolores Cassinelli and E. K. Lincoln will be seen in "The Unknown Love" on April 27.

Frank Keenan is now working in "The Game" with Lois Wilson as his leading lady.

Rupert Julian will be seen in "The Fire-Flingers" either late in April or early in May.

Julia Arthur will appear in Canada with her picture, "The Woman the Germans Shot."

George Walsh and Edward Dillon his director have gone to Palm Beach for exteriors.

"Oh Boy!" the musical comedy will soon be produced by the Albert Capellani Productions.

Viola Dana and her company have left for Santa Cruz to work on "Madelon of the Redwoods."

Jones, Linick and Schaefer have booked "Cannibals of the South Seas" for an indefinite run.

Beatrice Michelena will return to the screen in "Just Squaw" which will be released in April.

Yvonne Shelton will star in the George Hobart comedy being produced by the Rothapfel Films.

Wheeler Oakman, back from France will be Viola Dana's leading man in "Madelon of the Redwoods."

"Words and Music" is the name of the story which has been purchased for Albert Ray and Elinor Fair.

Lieut. Bert. L. Hall and Helen M. Jordan were married last week. This is Hall's fifth matrimonial venture.

Frank Cork, assistant conductor of the Rialto orchestra, is the father of a boy which arrived at his home last week.

John Wenger, the art director of the Rialto and Rivoli Theatres, will have an exhibition of his works in the early Spring.

Stuart Paton and John B. Clymer are writing Monroe Salisbury's next production entitled "The Great White Darkness."

Gertrude Selby will be supported by Howard Hall, Bobby Connelly, Patsy De Forrest and Rica Allen in a new comedy for Macdon.

J. V. Bryson, of the Minneapolis Exchange of Universal, has begun booking "The Heart of Humanity" throughout his territory as a road show.

Madge Evans has started on a trip to Toronto, Cleveland, Philadelphia, Reading and other cities to exploit the children's hats made by The Madge Evans Hat Company.

The Belmar-Super Film Features is the name of a new film company recently incorporated in Wilmington, Del., by M. M. Lucey, Ferris Giles and E. V. Fulton for $350,000.

House Peters and Anna Lehr are supported by George Uzzell, Harry Sedley, Winifred Lytell, Ned Burton and Ben Lewin in "Thunderbolts of Fate," which will be released on April 6.

THE CITY OF BRUSSELS

PRESENTS

THE ONLY REAL AND AUTHENTIC HISTORY

OF

"BELGIUM, THE KINGDOM OF GRIEF"

Produced, directed and edited by

THE CITY OF BRUSSELS

as conclusive proof for the Peace Table of what the Kaiser did to Belgium—

HER SUFFERINGS—
HER SORROWS
AND SACRIFICE—

EXHIBITORS' TRADE REVIEW:

"The feeling of the people of America, when Belgium is mentioned, is one of pity; but this picture will show them another side and bring out strongly the honor that is due this kingdom which fought so valiantly against such great odds."

MOTION PICTURE NEWS:

"'Belgium, The Kingdom of Grief,' is a living proof of Caesar's classic statement: 'Among all the Gauls, the bravest are the Belgians.'"

CHICAGO TRIBUNE:

"The members of the committee who saw 'Belgium, The Kingdom of Grief' when it was given for the censor say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of every one who is interested in stricken little Belgium."

MOTION PICTURE WORLD:

"So interesting is this picture we believe it can be exhibited without any fear of tiring an audience."

NOT A WAR PICTURE

No version of this kind has been seen before

IT IS HISTORY!
IT IS PROOF!
IT IS FACTS!

It is the psychological screen version the people want to see. It has been shown at the Auditorium in Chicago, Ill., and the Brooklyn Institute of Arts and Sciences to over 45,000 people at admission prices from $1 to $5.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
Founded 1824
Department of Education

Director: CHARLES D. ATKINS
Office: Academy of Music

November 5, 1918.

Classic Films Distributing Co.,
The Algonquin Hotel,
New York City.

Gentlemen:

The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering. In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our members that two additional presentations of the picture will be given.

Yours very truly,
CHARLES D. ATKINS, Director.

BELGIUM

The KINGDOM of GRIEF

For State Rights and Direct Bookings for Theatres

COMMUNICATE WITH

JOHN D. FULTON 129 West 44th Street New York City

FEATURE FILM REPORTS

"ALIAS MIKE MORAN"

Paramount. Five Reels.

Cast

Larry Young.....*Wallace Reid*
Elaine Debaux.....*Ann Little*
Mike Moran.....*Emory Johnson*
Peter Young.....*Chas. Ogle*
Ma Young.....*Edythe Chapman*
Mr. Vandecar.....*Winter Hall*
Miss Vandecar.....*Jean Calhoun*
Jim Day.....*Guy Oliver*

Story—Dramatic. Written by Frederick Oron Bartlett, adapted by Will M. Ritchey, directed by James Cruze, featuring Wallace Reid.

Remarks

In "Alias Mike Moran," the Famous Players have produced a film that is sure to go over the top. The plot is excellently worked up and the technical work is fine.

Larry Young is a young man working in a department store and, in spite of a small salary, dresses and acts like a millionaire. While walking through a park he is stopped, with a lot of other men, for his registration card. He produces it and, later, gets into conversation with a rough-looking character whose name is Mike Moran, an ex-convict.

The conversation shows that Moran has tried to enlist but was turned down because he had "done time." Larry, on the other hand, does not want to fight and fears the draft, although his father is a veteran of the Civil War. They part and Larry walks on.

In front of a wealthy mansion he catches the runaway dog of Elaine Debaux, who is stopping with the Vandecars, millionaire owner of shipyards. They start a conversation and meet again, when Larry takes her out to dinner.

On the way home from the restaurant they are held up by a gang of thugs, but are saved by one of them, who turns out to be Mike Moran.

Larry takes the girl home and then turns back to find Mike injured. He takes him to his boarding house and patches him up. The next day Larry finds he is drafted and pays Mike to go in his place, as they both look alike, and the papers soon carry glowing accounts of Larry Young being the first to waive exemption.

Mike, as Larry, goes to France, and Larry, after finding that he is in love with Elaine and that she loves him, works in the shipyards under the name of Mike Moran. The real Mike, however, dies bravely in action, and Larry can no longer stand the suspense. So he enlists with the Canadians, leaves for France and is wounded while rescuing an officer.

In the meantime, Elaine, broken-hearted at the news of Larry's death, leaves for France to care for orphans. She hears of a soldier by the name of Moran who had his right arm cut off and, thinking he is the thug who saved her and Larry, goes to the hospital and there meets Larry, who confesses all, and they leave for home to be married. He also confesses the deception to his father, who forgives him.

The army officials also wink at the breaking of the rules, and the film ends with a general saying, "How in hell can you arrest a man who left his arm in Flanders."

Box Office Value

One day.

"NEVER SAY QUIT"

Fox. Five Reels.

Cast

Reginald Jones.....*George Walsh*
Helen Lattimore.....*Florence Dixon*
Professor Lattimore.....*Henry Holland*
Captain of Ship.....*William Frederic*
Mate of Ship.....*Frank Jacobs*
Reginald's Uncle.....*Joe Smiley*

Story—Comedy. Written and scenariozed by Raymond Schrock, directed by Edward Dillon, featuring George Walsh.

Remarks

In seeing this production, one will be wondering if he is really looking at a motion picture or a lot of attempts at humor by some one who desires to be a future Mark Twain. Of the five reels, there seems to be more film footage used in captions that are supposed to be humorous than in portraying action. Some of them are witty, but too much of a good thing always sours on the consumer's stomach. And that is the main fault of this film.

Reginald Jones is a young man who has been pursued by a jinx all his life, and sometimes it was ahead of him. Finally, good luck seems to be in sight when his aunt dies and leaves him $1,000,000 with the proviso that he attend her funeral. His uncle, with whom he lives, gives him a roll of money for expenses, of which he immediately gets "trimmed" by a gang of blackmailers.

His uncle, thoroughly disgusted, then sends him out to make his own living. Reginald goes down to the docks and secures a job as deck hand on a ship that is supposed to hunt for treasure. On it are a millionaire and his daughter and between the girl and Reginald there springs up a close friendship.

The captain and mate then show how they hunt treasure by forcing the millionaire to give them $100,000, and have it delivered to their representative, by wireless. Reginald has overheard the plot and, waylaying the wireless operator, forces him to send an "S. O. S."

Helen, the daughter, has been placed in a hatchway by the thieves, and Reginald hunts for her. He finds her in time to save her from the mate, beats him up and comes on deck just as the officers of a battleship that have answered the S. O. S. come on board and take charge of the ship.

Box Office Value

One day.

"TOTON"

Triangle. Six Reels.

Cast

Yvonne }
Toton } .....*Oliver Thomas*
Pierre.....*Francis MacDonald*
Lane.....*Norman Kerry*
Carew.....*Jack Perrin*

Story—Dramatic. Written by Catherine Carr; directed by Frank Borzog; stars Olive Thomas; features Norman Kerry.

Remarks

In "Toton," Olive Thomas, who plays the roles of Yvonne and then, later, Toton, is seen at her best. The story is an interesting one, but much better in the first than the second part, where, in a number of places, it descends to the commonplace. Had the good work of the first part been continued, the picture would have been a great one. As it is, it is still a good film, but it makes one regret that the author and players did not take advantage of all of the opportunities presented.

Yvonne, a beautiful girl from the South of France, meets David Lane in the Latin quarter of Paris. She agrees to pose for him. They fall in love and are secretly married. Following a happy honeymoon, Lane is called back to his native country, the United States, because of the illness of his mother. Lane's father is opposed to the marriage and, taking advantage of the opportunity, has his Paris lawyers annul it.

Despairing of Lane's return, and told by the older man's lawyers that he will not come back because he no longer loves her, Yvonne is heart-broken and, shortly after the birth of her child, dies. Pierre, an Apache who loved her, takes care of Toton, the child. He rears her and teaches her to become the most skilled pick-pocket in Paris, operating most of the time as a boy.

Carew, Lane's adpoted son, for Lane has never married again, comes to Paris and Toton becomes his guide. Lane then comes to Paris and completes a painting of the dead Yvonne.

Pierre then becomes involved in an attempt to rob the studio. He recognizes Lane while doing so and reveals to him the identity of Toton. He also learns of Lane's innocence of having deserted Yvonne. As a shell strikes a hut in which Pierre and Toton are hidden, for the war has broken out, Pierre is mortally wounded and tells Toton the truth of her parentage. She in the course of time, becomes Carew's wife.

The concluding scene shows them clasped in each other's arms, Toton as a Red Cross Nurse and Carew as an officer in the American army.

Box Office Value

One day.

"THE END OF THE GAME"

Hampton. Five Reels.

Cast

Burke Allister.....*J. Warren Kerrigan*
Mary Miller.....*Lois Wilson*
Frank Miller.....*Alfred Whitman*
Dan Middleton.....*Jack Richardson*
Four-Ace Baker.....*George Field*
Wild Bill Simpson.....*Walter Perry*

Story—Dramatic. Written by George Elwood Janis. Directed by Jesse D. Hampton. Features J. Warren Kerrigan.

Remarks

"The End of the Game" is a Western of the conventional type. It is fairly well acted and filmed but has nothing novel in it. J. Warren Kerrigan and Dan Middleton engage in a very interesting struggle in the end and, finally, the latter is tossed off a high cliff. The way in which the dummy was thrown off the precipice did not look very natural. There are a few other places where improvement could also be worked. At any rate, it is a fair picture and should secure bookings in the smaller houses.

In the gold rush of 1849 Burke Allister, of Virginia, goes West. Lured by chance, he becomes a sort of semi-professional gambler and gun-man. Mary Miller and her brother, both from the East, arrive in Brazos, a bad town. Allister spoils a plan of Middleton's to get the girl into his power by demanding an excessive price for lodging, and thereby wins her trust.

Miller then loses all his money when he plunges into the life of Brazos. Allister wins it back, and, in order not to offend Miller, he agrees with Faro Ed to allow Miller to win it back himself. Faro Ed later shoots Miller and Allister, who sees the shooting, promptly bores Ed. Middleton, who controls everything in Brazos, attempts to have Allister hung, but is unsuccessful. Allister, Mary and Wild Bill, facetiously called so because of his timidity, escape together from Brazos and go to the neighboring town of Hard Pan, where Allister and Mary fall in love.

Middleton, by skilful plotting, manages to get Mary into his power and Allister in jail in Brazos. The latter escapes, overtakes Middleton, and the two engage in a fight on the edge of a precipice. Allister gets the best of it, but Middleton suddenly draws the former's gun and, as he is pushing him towards the edge, Wild Bill, who has come to the rescue hurls a rock at the Brazos bad man and righteousness reigns. There is the usual happy ending.

Box Office Value

One day.

"THE CARTER CASE"

Oliver—31 Reels

Cast

Craig Kennedy.....*Herbert Rawlinson*
Anita Carter.....*Margaret Marsh*
Cleo Clark.....*Ethel Gray Terry*
Lester Mason.....*Coit Albertson*

Story—Mystery serial in fifteen episodes. Written by Arthur B. Reeve and John W. Greene. Directed by E. Douglas Binghan. Mechanical effects made by F. Le Roy Baker. Features Herbert Rawlinson and Margaret Marsh.

Remarks

"The Carter Case" is the usual serial; a mystery story that could be dealt with in five reels prolonged into fifteen episodes, totaling thirty-one reels. Scientifically, the story is impossible. As far as the plot is concerned, it is so complicated that only a professor of mathematics could be expected to follow it. There are a number of plots, counterplots, duels, murders, love affairs, etc., in it, all put together into a grand Hodge-podge of mysterious foolishness. Like some other serials, it will probably draw well in the five cent houses.

Shelby Carter, owner of a big chemical works, is threatened by some mysterious avenging hand. On the eve of his daughter's birthday, he is killed by a mysterious "Avion," a masked figure who lurks in a den and goes out upon errands of destruction in an aeroplane that makes no noise. The death, according to Avion, was to restore to the "rightful owner" Carter's fortune. The latter, it is explained, has inherited it from his wife, who had previously got it from her first betrothed, murdered on the eve of his wedding.

Anita, who has enlisted the services of Craig Kennedy, the scientific detective, comes back to find her father dead, murdered, as Kennedy later finds out, by a "phosgene" bullet which gives off asphyxiating fumes. Lester Mason, engaged to Anita, a distant relative of Shelby Carter, and several others, connected with the Carter household, all seem to be connected with a plot to kill Anita. "Avion," who makes attack upon attack upon Anita and the house, evidently bent upon wanton destruction rather than gain, is really Cleo Clark. But this is not cleared until the very end. She has learned to love Craig Kennedy, who loves Anita.

Cleo, seeing this, makes attempt after attempt to kill Anita in order that her rival to Kennedy's affections may be put out of the way.

Kennedy's shrewdest efforts are all eluded by Cleo. He finds her den and flying machine, hidden in the dunes, but she escapes him. The secret of the deceased Shelby Carter's room of riddles, a hidden room in which the latter was wont to hide, are finally solved. Kennedy completely unravels the mystery, Shelby Carter's past, the murder of Carter's wife's first husband, killed on the eve of his wedding after being successful in a duel. Cleo Clark fights bitterly to put Anita out of the way, but, in the end, Kennedy finds her to be the mysterious "Avion." She is conquered and Kennedy and Anita Carter's troubles are over as far as the mysterious attacker is concerned.

For anyone who has nothing else to do it is an interesting puzzle, fed in weekly instalments. All that one has to do to enjoy it is to forget that he has a brain.

Box Office Value

In small houses only full run.

"BREEZY JIM"

Triangle. Five Reels

Cast

"Breezy" Jim.....*Crane Wilbur*
Patricia Wenthworth.....*Juanita Hansen*
(*Other characters' names not announced*)

Story—Dramatic. Written by Francis Dunbar. Directed by Lorimer Johnson. Photographed by Barney McGill.

Remarks

"Breezy" Jim is the conventional story of the rich girl who is bothered by an undesirable suitor with a title and goes out West where she finds a real man. The conception of the West is rather peculiar and the details are very poorly worked out.

The film does not appear likely to hold its own except in the small houses, having something about it that makes it seem unreal.

Patricia goes West in search of a real man. Jim, a mysterious stranger, who is in reality from the Secret Service, meets her on the stage and protects her from the intoxicated driver. Jim is accompanied by an old man whom he has befriended and whom he calls Old Timer.

In Cayenne Jim protects Patricia from an uncouth evangelist. The latter almost strangles Old Timer, who has gone on a tramp through the country. The preacher then digs up a pail of gold hidden away. Jim, who has followed, rescues the old man, but the evangelist fixes the guilt upon Jim.

Patricia saves him from a lynching and Jim is put in jail. The evangelist then attempts to abduct Patricia. Jim makes his escape, saves her, and secures the gold, which turns out to be the property of the Old Timer. The evangelist is then shaved, and, when his mustache and beard have been removed, he turns out to be an escaped convict. All ends happily.

Box Office Value

One day.

"THE WINNING GIRL"

Paramount—Five Reels

Cast

Jemmy Milligan.....*Shirley Mason*
Major Milligan.....*Theodore Roberts*
Jack Milligan.....*Harold Goodwin*
Percy Milligan.....*Lincoln Steadman*
Vivian Milligan.....*Clara Horton*
Gwendolyn Milligan.....*Jeanne Calhoun*

Remarks

It seems that, of late, a picture is impossible of production without inserting a German Spy into the scenario and making the hero an army officer. And "The Winning Girl" is no exception. Even the old reliable attic is worked in. In fact, the whole plot is older than most of the objects placed in the attic. Due to the cast, however, the work is well done and will please.

Major Milligan is an easy going man who depends entirely upon his wife's advice to succeed. He is disappointed by the birth of a girl instead of a boy. A year later his wife does present him with a boy and dies. A few years afterward he marries a widow with three children.

The next scene takes place after the children are about eighteen years old and, due to the loss of his first wife's guiding hand, the major faces being a pauper. Here his first daughter, Jemmy, steps in and takes a hand. She saves the family from financial ruin by putting herself and the other children to work in a factory making wings for aeroplanes.

Jemmy's sweetheart is an aviator whose mother owns the factory. Up to this point his mother had objected to Jemmy because of her father's shiftlessness. She now begins to admire her and the girl wins her entire approval by capturing a German spy in the act of doing damage to the material for the wings of the aeroplanes.

Jemmy's sweetheart then returns from the war with his leg bandaged up and his mother sends for Jemmy. By this time the Major himself, had started working, which no longer made it necessary for the children to do so. The picture ends in a love scene between Jemmy and her wounded sweetheart.

"THE LITTLE ROWDY"

Triangle—Five Reels

Remarks

This picture is one in which Hazel Daly does some good work as a comedienne. The story is novel, however, in only one way—that the heroine eventually marries her father's choice, seeing her parent's wisdom. There is nothing of the irate father ordering his daughter to marry a certain man and threatening to disinherit her, etc. But that is all that can be said for it. The supporting cast is not up to standard, while neither of the two men between whom the choice of the heroine lays is very likely to make a hit with the audience.

Betty Hall, a mischief maker at a girl's school, breaks up the principal's love affairs and is expelled. When she arrives home her father plans to have her marry Franklyn Winters. But Betty decides to choose her own husband. When Franklyn proposes to her she ridicules him and flatly refuses. While out horseback riding Betty falls and is saved by Roy Harper, "The literary mush magnate," a novelist who writes romantic stories.

Franklyn, however, construes things incorrectly when he sees Betty in Roy's house, where the latter has taken her and rushes in. The two men engage in a lively tussle. Betty is very much angered and tells Franklyn that she detests him.

When Harper attempts to make love to her, however, her interest changes to disgust and she suddenly realizes that Franklyn is the nearest man to her ideal that she has ever met. The latter has just prepared to go to an officer's training camp, being discouraged, when Betty, after a mad race in an automobile, jumps on the train just as it is pulling out with Franklyn on it. Betty has the train stopped by pulling the emergency cord, and the lovers get off. They are clasped in each other's arms as the picture ends.

"CHILDREN OF BANISHMENT"

Select—Five Reels

Remarks

"Children of Banishment" is a very poor picture, the only redeeming features being the photography, which is good, and one scene which shows Bream saving Mackenzie from drowning in the rapids.

The story lacks continuity, the succeeding scenes being a series of sketches, many of which are irrelevant and the omission of which would tend to give the picture more connectedness. The reason for the title is also not clear.

The central figure is Dick Bream, a rough logger who falls in love with Eloise, wife of Allan Mackenzie. Bream and Mackenzie secure a tract of lumber land and, when their success comes, Bream, because he loves another man's wife, leaves. Mackenzie goes after him and, while trying to persuade him to return, tumbles into the rapids. Bream goes to his rescue and saves him, but the task proves too great, as he is taken ill with pneumonia and dies.

If the picture had been built solely upon this subject (Bream's love and sacrifice, a reasonably good picture would doubtless have resulted.

Effective acting was impossible because of the handicap placed on them by the author in his character drawing.

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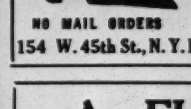

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